

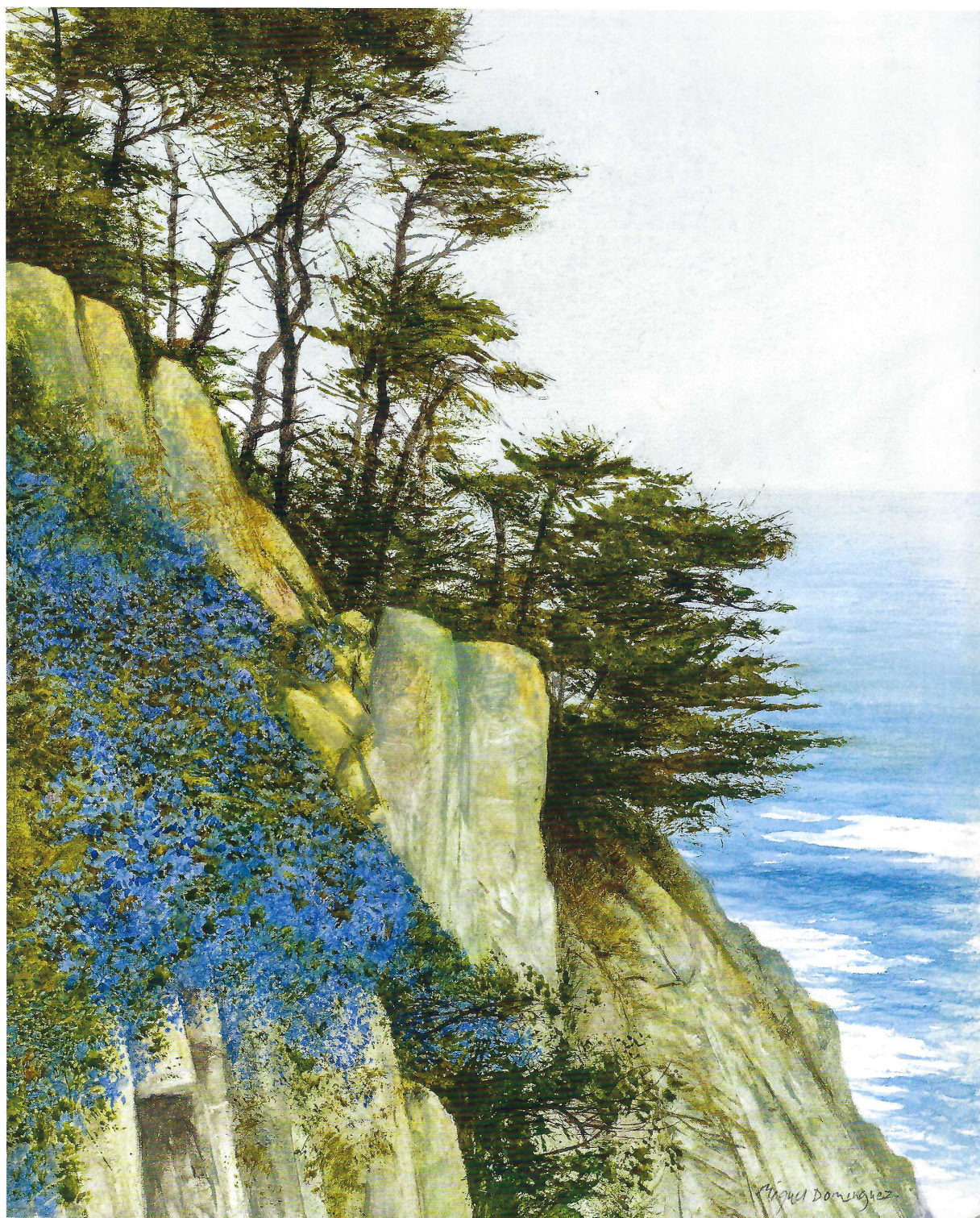
BACH INSPIRES

Celebrating 100 Years of Carmel-by-the-Sea

CARMEL
BACH
FESTIVAL
79th Season

PAUL GOODWIN Artistic Director and Principal Conductor

JULY 16–30, 2016 | Pre-fest Activities July 13-15





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DEAR FRIENDS,

Inspiration is all around us!

The *inspiration* of Johann Sebastian Bach which permeates all composers and musicians and indeed much of this year's Festival.

The *inspiration* of Carmel-by-the-Sea, this town of incomparable natural beauty and historical support for the arts.

The *inspiration* we hope to bring to you, our most valued audience, in presenting a program of music both familiar and unfamiliar, challenging and comforting, grand and intimate.

Where else do you find every possible musical flavor under one festival roof within a two-week span in such beautiful surroundings? Looking through this year's Festival program, ideas and creativity just pour out; there really is something for everybody.

What am I looking forward to this year?

- Presenting a subtle and soft-hewed B Minor Mass on period instruments.
- Introducing you to the raw drama of Mozart's opera, *Idomeneo*.
- Filling the Sunset Center with the grandeur and color of Mendelssohn's *Reformation Symphony* alongside the Bach cantata and chorale that inspired it.
- Celebrating the centennial of Carmel-by-the-Sea with water music of all kinds and presenting iconic pictures and photographs of the area in conjunction with the music.
- Listening to Beethoven to Broadway one week and Anderson and Roe the next!

What should you look forward to?

- The quality of the music making and the enthusiasm of our Festival Orchestra and Chorale, both as ensembles and as soloists, performing in diverse venues all around Carmel and particularly in the glorious acoustic of the Sunset Center.
- The variety of programs to dip into, from Venetian Treasures to the Streets of Madrid, from Bach with Humor to Brahms by Candlelight.
- An exciting family concert with Leonard and Rasmus on Saturday morning and then the choral beauty of Immortal Bach in the Mission Basilica another night.
- Open rehearsals, lectures, free events and always the friendly face of a musician or volunteer to share your musical passion.

This year's Carmel Bach Festival truly *Celebrates* and *Inspires*!

PAUL GOODWIN

Artistic Director and
Principal Conductor

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CARLOTTA MELLON

Board President

Welcome to the 79th Season of the Carmel Bach Festival. As we celebrate 79 years of presenting magnificent, glorious music, the city of Carmel-by-the-Sea is celebrating its centennial. The Festival is proud to have been an integral part of Carmel, which has been home to many outstanding arts organizations and artists, including our founders, Dene Denny and Hazel Watrous. Our artistic director is commemorating Carmel's 100th birthday with a very special water-themed program on Saturday evenings.

On September 30th, I will complete my two-year term as president. It truly has been a privilege and a joy and I am most grateful for your support. On September 30, I also will

complete my tenure on the Board of Directors, having served for 10 years. In the 1980s I served nine years on the Board and two of those as president. Since my first presidency, the Festival has become a truly international music festival with a professional orchestra and a reputation for excellence. Our musicians, many of whom are international stars, come from all over the world and their performances are of the highest quality. What is so different today is our engagement with our community and the growth in our audience outside of Carmel, as more of its residents do not live in the town full time with the surge in second home owners. What remains the same is the sense of family that is a key attribute of the Festival; and, of course, the music is always uplifting, renewing and beautiful beyond words. My husband Knox also served on the Festival's Board so the Bach Festival is an integral and joyful part of our lives. I am thrilled that Cyril Yansouni will be the new president. As a former CBF Board president and president of the Festival's Foundation Board, Cyril brings tremendous knowledge, dedication, and energy to this critical position.

I want to thank our musicians for the joy they bring to our lives with their beautiful and inspirational music making. It has been very special to work with them. I am grateful, as well, to our superb staff who work tirelessly behind the scenes to produce an outstanding festival. I especially thank Debbie Chinn, our executive director, for her leadership and all she has done to move us forward. I thank our Board of Directors, too, for their dedication and good work. Most especially, I thank you, our patrons and donors, who make our Festival possible. With your continued support, we will continue to uplift spirits with superlative, gorgeous music for years to come.

Carlotta Mellon



DEBBIE CHINN


Executive Director

Dear Friends –After five seasons as your executive director, I have decided to leave the Carmel Bach Festival at the end of September, at the conclusion of my current contract. I have achieved all that I set out to do when I first arrived in 2012 and am so pleased to see so much of my vision become a reality, especially as it pertains to broadening CBF's visibility, revitalizing connections with our greater community in more meaningful ways, to creating programs that have resonated with new and lapsed audiences, and to challenging the status quo. I've always said that organizations need to keep reinventing themselves if they are to remain competitive. I approach this as I approach the making of my martinis: shake it up!

I was given the tremendous responsibility of stewarding the legacy of our founders, Dene Denny and Hazel Watrous. They not only established the Carmel Bach Festival, but they consistently pushed the boundaries of the organization well beyond its comfort levels in the pursuit of artistic excellence and authentic engagement with our ever evolving community. Dene and Hazel have been my inspiration ever since I arrived and I hope that I have made them proud.

Next year the Carmel Bach Festival will turn 80 and I will be celebrating my own personal milestone birthday (no, it's not 80, but it feels close). Upon reflection, the timing is right for me to seek new opportunities to continue to be a positive force for quality and accessibility in the field of arts and culture. This is the building of Debbie Chinn 6.0, as it were. I yearn to spread my wings and to find a new source of personal and professional inspiration. It's been a wonderful journey for me and I am so proud of what the Festival has achieved during my tenure.

I look forward to celebrating my final season with you with wild abandon and to thanking each of you, most sincerely, for making me feel so much a part of this fabulous CBF family.

'til our paths meet again, 



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2016 AT A GLANCE *July 13-30*

PRE-FESTIVAL EVENTS

Saturday, July 9, 2:30pm & 7:00pm | OPEN REHEARSAL* (ST)
 Monday, July 11, 12:00pm | MASTER CLASS OPEN SESSION* (CP)
 Wednesday, July 13, 5:30pm | CHAMBER CONCERT (MMA)
 Happy Hour Bach: A Spanish Dance with wine reception

Thursday, July 14, 10:00am | OPEN REHEARSAL* (ST)
 Thursday, July 14, 12:00pm | MASTER CLASS OPEN SESSION* (CP)
 Friday, July 15, 5:30pm | 2016 GALA: A NIGHT OF CABARET (MPCC)
** free event*

JULY

SATURDAY, 16

Art Raffle Open
 Bach Boutique Open
 6:45pm | PRE-CONCERT TALK* (ST/105) Pomp and Sensibility
 7:20pm | TOWER MUSIC*
 8:00pm | MAIN CONCERT (ST) Bach and Handel by the Sea

SUNDAY, 17

2:30pm | PRE-CONCERT TALK* (ST/105) To Whom It May Concern
 4:00pm | MAIN CONCERT (ST) Bach's Mass in B Minor on Period Instruments
 8:30pm | CHAMBER CONCERT (AS) Summer Winds

MONDAY, 18

11:00am | CHAMBER CONCERT (CM) All Bach Organ Recital
 12:00pm | MASTER CLASS* (CP) Open Session
 2:30pm | CHAMBER CONCERT (AS) Who Inspired Bach?
 7:00pm | PRE-CONCERT TALK* (ST/105) Sebastian and his Boys
 8:00pm | MAIN CONCERT (ST) Bach and Sons: A Musical Legacy

TUESDAY, 19

1:00pm | CHAMBER CONCERT (ST/F) Bach and the Oboe
 2:30pm | CHAMBER CONCERT (CP) The Carmel Muse
 6:45pm | PRE-CONCERT TALK* (ST/105) Of Gods and Humans
 7:20pm | TOWER MUSIC*
 8:00pm | MAIN CONCERT (ST) Mozart's *Idomeneo*

WEDNESDAY, 20

2:30pm | CHAMBER CONCERT (AS) Venetian Treasures
 4:30pm | ANDREW MEGILL LECTURE* (ST/105) The Influences of Bach
 5:00pm | CHAMBER CONCERT (CF) Bach in the Forest
 7:50pm | TOWER MUSIC*
 8:30pm | MAIN CONCERT (CM) Immortal Bach

THURSDAY, 21

12:00pm | MASTER CLASS* (CP) Open Session
 1:00pm | CHAMBER CONCERT (ST/F) Bach and the Flute
 5:00pm | CHAMBER CONCERT (CC) Bach in the Cathedral
 7:00pm | COMMUNITY CONCERT* (OC)
 7:00pm | PRE-CONCERT TALK* (ST/105) The Sweet Power of Song
 8:00pm | MAIN CONCERT (ST) Beethoven To Broadway

FRIDAY, 22

2:30pm | CHAMBER CONCERT (AS) Streets Of Madrid
 6:45pm | PRE-CONCERT TALK* (ST/105) A Mighty Fortress is our Bach
 7:20pm | TOWER MUSIC*
 8:00pm | MAIN CONCERT (ST) A Mighty Fortress: Bach Inspires a Great Symphony

SATURDAY, 23

11:00am | FAMILY CONCERT (ST) Help Leonard & Rasmus Solve a Mystery!
 6:45pm | PRE-CONCERT TALK* (ST/105) Pomp and Sensibility
 7:20pm | TOWER MUSIC*

8:00pm | MAIN CONCERT (ST) Bach and Handel by the Sea

SUNDAY, 24

2:30pm | PRE-CONCERT TALK* (ST/105) To Whom It May Concern
 4:00pm | MAIN CONCERT (ST) Bach's Mass in B Minor on Period Instruments
 8:30pm | CHAMBER CONCERT (AS) Dvorak and Brahms By Candlelight

MONDAY, 25

11:00am | CHAMBER CONCERT (CM) All Bach Organ Recital
 12:00pm | MASTER CLASS* (CP) Open Session
 2:30pm | CHAMBER CONCERT (AS) Who Inspired Bach?
 7:00pm | PRE-CONCERT TALK* (ST/105) Sebastian and His Boys
 8:00pm | MAIN CONCERT (ST) Bach and Sons: A Musical Legacy

TUESDAY, 26

11:00am | ANDREW MEGILL LECTURE* (ST/105) Changing Traditions
 1:00pm | CHAMBER CONCERT (ST/F) Bach and the Violin
 2:30pm | CHAMBER CONCERT (CP) The Carmel Muse
 6:45pm | PRE-CONCERT TALK* (ST/105) Of Gods and Humans
 7:20pm | TOWER MUSIC*
 8:00pm | MAIN CONCERT (ST) Mozart's *Idomeneo*

WEDNESDAY, 27

2:30pm | CHAMBER CONCERT (AS) Venetian Treasures
 5:00pm | CHAMBER CONCERT (CF) Haydn and Mendelssohn: Strings in the Forest
 7:50pm | TOWER MUSIC*
 8:30pm | MAIN CONCERT (CM) Immortal Bach

THURSDAY, 28

12:00pm | MASTER CLASS* (CP) Open Session
 1:00pm | CHAMBER CONCERT (ST/F) Bach and the Guitar
 5:00pm | CHAMBER CONCERT (CC) Bach in the Cathedral
 8:00pm | MAIN CONCERT (ST) Carmel Bach Festival Presents: Anderson & Roe Piano Duo

FRIDAY, 29

2:30pm | CHAMBER CONCERT (AS) Streets Of Madrid
 6:45pm | PRE-CONCERT TALK* (ST/105) A Mighty Fortress is our Bach
 7:20pm | TOWER MUSIC*
 8:00pm | MAIN CONCERT (ST) A Mighty Fortress: Bach Inspires a Great Symphony

SATURDAY, 30

11:00am | CHAMBER CONCERT (ST) Coffee with Bach: A Morning of Humor and Whimsy
 1:30pm | CHAMBER CONCERT (CP) Virginia Best Adams Master Class Showcase
 7:30pm | MAIN CONCERT (ST) Best of the Fest

All programs subject to change

VENUE CODES: AS: All Saints Episcopal Church CC: San Carlos Cathedral CF: Church in the Forest CM: Carmel Mission CP: Carmel Presbyterian Church MMA: Monterey Museum of Art, Pacific Street
 MPCC: Monterey Peninsula Country Club OC: Oldemeyer Center ST/105: Sunset Center, Studio 105 ST/F: Sunset Center Foyer ST: Sunset Center Theatre

imagine.

a hospital that measures success by empty beds, not full ones.

a caregiver who teaches you how to manage your diabetes, so you can spend time on bigger stuff.

a wellness center that wears you out, in a good way.

an insurance company that treats you like a person, not a policy number.

a doctor who knows your whole history, so you can focus on your future.

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it's here.



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Wayne Shorter Quartet & the Monterey Jazz Festival Wind Ensemble
Pat Metheny with Antonio Sanchez, Linda Oh & Gwilym Simcock • Jacob Collier
Terri Lyne Carrington's Mosaic Project with Valerie Simpson & Lizz Wright
Branford Marsalis Quartet featuring Special Guest Kurt Elling
The Bad Plus Joshua Redman • Gregory Porter

Maceo Parker featuring the Ray Charles Orchestra & The Raelettes
Kamasi Washington • Cécile McLorin Salvant • Richard Bona Mandekan Cubano
Hammond B3 Explosion: Dr. Lonnie Smith Trio; Ronnie Foster Trio;
Dave Stryker Quartet featuring Eric Alexander & Jared Gold on organ
Joey Alexander Trio • Cory Henry & The Funk Apostles • Davina & The Vagabonds
Toshiko Akiyoshi Trio • Lew Tabackin Quartet featuring Randy Brecker
Donny McCaslin Quartet • Stanley Cowell Trio • Billy Hart Quartet • Bria Skonberg
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FESTIVAL VENUES



Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

No unauthorized recording devices of any kind are allowed during any performance.



CARMEL PRESBYTERIAN CHURCH (CP)

Location: Junipero & Ocean Ave, Carmel

Parking: There is a parking lot on Junipero and Mountain View

Website: www.carmelpres.org

Carmel Presbyterian Church has been a part of the Carmel-by-the-Sea community since 1954 and is located at the corner of Ocean and Junipero.



SUNSET CENTER THEATER (ST)

Location: San Carlos & Ninth, Carmel

Parking: Onsite lots, free with CBF ticket after 6pm

Website: www.sunsetcenter.org

Located within the Sunset Center complex, the Theater plays host to our Main Concerts and several Chamber Concerts. With a major renovation completed in 2003, the Sunset Theater retains its Gothic-inspired arches while boasting enhanced acoustics in a state-of-the-art environment for musicians and audience members alike.



ALL SAINTS' CHURCH (AS)

Location: Ninth & Dolores, Carmel

Parking: On the street or at Sunset Center

Website: www.allsaintscarmel.org

The original All Saints' Church, built in 1913, now serves as City Hall for Carmel-by-the-Sea. Construction on the present church began in 1941, was delayed during WWII, and resumed in 1946 under the direction of Rector Alfred Seccombe. Designed by Robert R. Jones, the church reflects Seccombe's vision that it be harmonious and indigenous to the Carmel surroundings.



CARMEL MISSION BASILICA (CM)

Location: 3080 Rio Road, Carmel

Parking: Two onsite lots and street parking

Website: www.carmelmission.org

The Basilica church, a registered National Historic Landmark, is the centerpiece of the San Carlos Borromeo de Carmelo Mission. Upon entering, visitors are usually struck by its catenary ceiling and 5 foot thick walls.



CHURCH IN THE FOREST (CF)

Location: Stevenson School, 3152 Forest

Lake Road, Pebble Beach

Parking: Onsite lot

Website: www.churchintheforest.org

This community chapel is noted for its soaring ceilings, giant wooden pillars and lattice-covered windows with a wall of glass behind the altar, revealing a living tapestry of birds, trees and sky.



SAN CARLOS CATHEDRAL (CC)

Location: 500 Church Street, Monterey

Parking: Directly across the street

Website: www.sancarloscathedral.org

Completed in 1794, the Cathedral is the first stone building in the state of California, and is one of the state's exceptional historic monuments.



OLDEMAYER CENTER (OC)

Location: 986 Hilby Avenue, Seaside

Parking: Onsite lot

Website: www.ci.seaside.ca.us

The City of Seaside's Oldemeyer Center is the venue for our free Community Concert on Thursday, July 21.



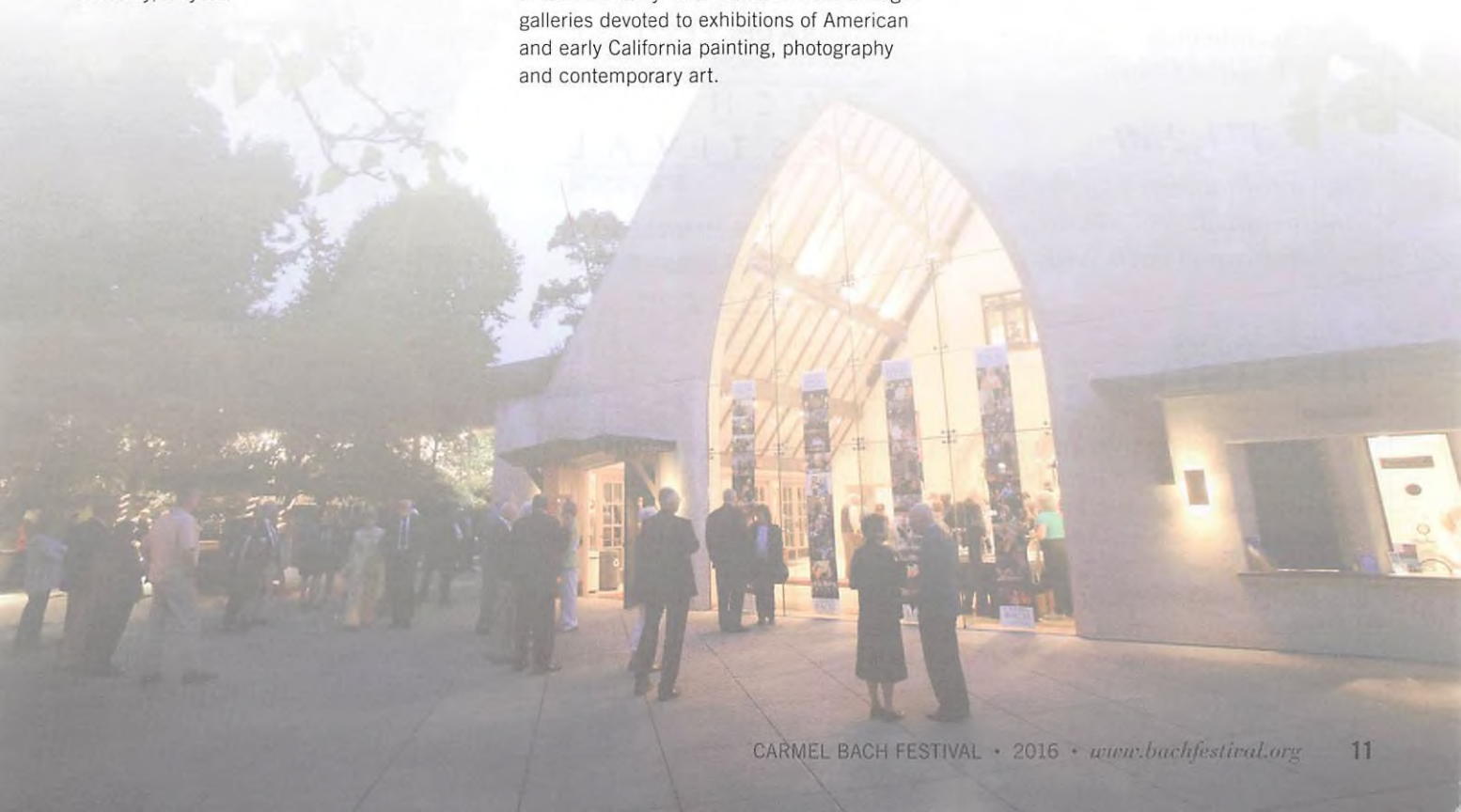
MONTEREY MUSEUM OF ART (MMA)

Location: 559 Pacific Street, Monterey

Parking: Street parking and public garages

Website: www.montereyart.org

This inviting, three-story landmark is located across from historic Colton Hall in the heart of Old Monterey. The Museum features eight galleries devoted to exhibitions of American and early California painting, photography and contemporary art.



WHO WE ARE

history of the carmel bach festival

Set amidst the stunning architectural and natural landscape of Carmel-by-the-Sea, California, the Carmel Bach Festival is a world-class, 15-day celebration of music and ideas inspired by the historical and ongoing influence of J.S. Bach in the world. For 79 years the Festival has brought the music of the Baroque and beyond to the Monterey Peninsula.

The internationally renowned performers of the Festival orchestra and chorale, along with our cherished local chorus, provide outstanding performances of sublime beauty that inspire the soul.

The Festival seeks to make classical music a more relevant and powerful force in society. It challenges audiences to listen deeply and make music more personal and relevant in their lives.

A rich summer schedule features full orchestral and choral works, individual vocal and chamber ensemble concerts, recitals, master classes, lectures and informal talks, in addition to interactive and family events.

BY THE NUMBERS

61

*members of the
Festival Orchestra*

24

*members of the
Festival Chorale*

50

*members of the
Festival Chorus*

371,250

*the total number of miles
musicians travel to and
from Carmel each year*



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FESTIVAL**
CARMEL, CALIFORNIA
July 18, 19, 20, 21, 1935

PROGRAM — THURSDAY, JULY 18
BUNNET SCHOOL AUDITORIUM

ERNEST BACON, Conductor
SASCHA JACOBSON, violinist; MARIE MONTANA, soprano; EVELINA SILVA, mezzo-soprano; ROBERT LANTIER, tenor; STEPHEN MASSIMOFF, bass; GRACE THOMAS, violinist; ROBERT HAGLER, violoncello; CHARLES CLAUDE, cellist; GRACE THOMAS, flautist; ERNEST BACON, piano

Choral: "We Got them, die in welt gehen."
Vocalists: Concerto pieces for two solo voices, alto and orchestra.
Allegro—Largo—Allegro
Ritardando, Robert Hagler, Concerto Claudio
Finale: "Herr der Meer im Sturm und Sturm"

Carmel Bach Founders
Dene Denny and Hazel Watrous



HISTORY

THE CARMEL BACH FESTIVAL FOUNDERS—DENE DENNY AND HAZEL WATROUS

In 1935, Dene Denny and Hazel Watrous founded the Carmel Bach Festival on the premise that Carmel-by-the-Sea should become the epicenter of world-class music, art and cultural expression. Both women were musical producers, owners of the influential Denny-Watrous Gallery and well-known for their efforts in enhancing the cultural life of the Monterey Peninsula.

They spearheaded the creation of the Carmel Music Society and its annual concert series in 1927 after booking a few of their own concerts and events in 1925 and 1926 in their home and studio on North Dolores Street and also in the original Golden Bough Theater on Ocean Avenue. With these early events, the two visionary women laid the path for a rich tradition of classical music in Carmel.



The duo managed theaters and concert series throughout the Central Coast, including California's First Theater.

Denny enjoyed a brief career as a concert pianist, and exhibited a progressive spirit in her performances, playing by memory repertoire from composers such as Arnold Schoenberg and Bela Bartok. Watrous was known for her keen design sense.

"Dene Denny and Hazel Watrous had enormous, generous hearts, great strength of character, and very high standards," said Festival dramaturge David Gordon in his book, Carmel Impresarios. In their work together, they recognized and collaborated with artists in every discipline who shared their mission: to connect with others, to help others to connect with each other, and to create artistic excellence and shared joy."

FESTIVAL HISTORY

The Carmel Bach Festival began in 1935 as a four-day series of concerts at the Sunset School Auditorium and the Carmel Mission Basilica under the direction of Ernst Bacon. Over the years, it grew to a two-week celebration of concerts, recitals, master classes, lectures, and open rehearsals.

In 1938, Gastone Usigli was named music director, leading the Festival until his death in 1956. As his successor, Dene Denny chose Hungarian-born conductor Sandor Salgo. Under Salgo's 36-year leadership, the largely amateur Festival became professional and nationally recognized. Salgo's long tenure at Stanford University created a link between musical sponsorship and the emerging study of historical performance practices and a rediscovery of Baroque music.

When Salgo retired in 1991, Bruno Weil was named the music director. During his 19 years, Weil advanced the Festival's international reputation for artistic excellence and diverse programming and attracted exciting new artists. Maestro Weil concluded his tenure with the 2010 Festival and was succeeded by Paul Goodwin, one of Europe's most creative conductors.

Inspired by the works of J.S.Bach, the Carmel Bach Festival recognizes his ongoing influence as a touchstone and inspiration for going beyond the Baroque to present audiences with a festival experience integrating a wide range of music, education and ideas, and engaging in meaningful community partnerships to broaden access throughout our region to the transcendent beauty of music.

CARMEL-BY-THE-SEA'S CENTENNIAL



CARMEL-BY-THE-SEA CELEBRATES ITS CENTENNIAL IN 2016

As the Carmel Bach Festival salutes its 79th year in 2016, Carmel-by-the-Sea has been celebrating its 100th anniversary since January.

In 1902, J. Frank Devendorf and Frank Powers filed a new subdivision map of the core village that ultimately became Carmel-by-the-Sea. Devendorf—Carmel's unofficial mayor at the time—and Powers were chiefly responsible for the town's buildout a year later on behalf of Carmel Development Company. Jack Galante, great-grandson of Devendorf and a winery owner who today has a tasting room in downtown Carmel, says of the town's founders: "Their vision made Carmel what it is today."

On Oct. 31, 1916, Carmel-by-the-Sea's letters of incorporation were signed, and a number of government, civic, and social institutions were established, according to a Historic Context Statement prepared for the city.

"The role of the Arts and Crafts movement permeates both the built environment and the cultural life of the town," the report stated. "The influx of artists and writers after 1905 set the stage for the development of an artists' colony and the arts and culture have played a pivotal role in the identity of Carmel ever since."

CELEBRATING THE CENTENNIAL

With the formation of the Carmel Centennial Committee, the celebration was officially off and running before the calendar turned to 2016. The Centennial Committee—co-chaired by longtime Carmel residents Sue McCloud, Merv Sutton and Barbara Livingston—has ensured that locals and visitors alike are an integral part of the celebration, involving them in the contents of a time capsule. The time capsule will be buried at the outset of 2017, and opened in either 2066 or for the Bicentennial in 2116.

"When they open it, we want what's in there to reflect Carmel-by-the-Sea today," Sutton said.

The major event is scheduled for Saturday, Oct. 29 with the Centennial Celebration Parade, a gala affair through the streets of downtown Carmel-by-the-Sea. The parade will feature dignitaries, residents, children in Halloween costumes, musicians, dogs, vintage cars, and the Wells Fargo Stagecoach. A luncheon will follow the parade, to be held at Sunset Center.



Looking down Ocean Avenue in 1915.

There, too, is a website devoted to the Centennial with various merchandise available for sale.

In addition to the Parade, many Centennial-related events are scheduled, some coinciding with the timing of this year's Carmel Bach Festival:

- The Cherry Center for the Arts (Guadalupe & 4th) debuts an exhibit on July 15 entitled "The History of Carmel Theatre Poster Art."
- An exhibit entitled, "Then/Now Carmel," looks back at 100 years of Carmel history. It is sponsored by the Carmel Heritage Society and available for viewing at The First Murphy House (Lincoln & 6th) from noon to 3 p.m. Tuesdays through Saturdays. Admission is free.
- The Carmel Residents Association is sponsoring a yearlong lecture series, "Reliving Our History," which highlights some of the town's most influential and interesting characters during its first 100 years. The series continues on Thursday, Sept. 15.
- Carmel Heritage Society debuts an exhibit on Oct. 1, "The Mayors of Carmel," including, of course, the most famous one of them all—Clint Eastwood, who served from 1986 to 1988. The exhibit is set for the Sunset Center's Marjorie Evans Gallery.

For more, visit www.CarmelCentennial.com.

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MEET PAUL GOODWIN

Artistic Director and Principal Conductor

One of Europe's most versatile and creative conductors, Paul Goodwin is now in his sixth season as Artistic Director and Principal Conductor of the Carmel Bach Festival. He is the fourth maestro to hold this position in the organization's distinguished 79-year history and succeeded the extraordinary Bruno Weil.

Based in a leafy village near London, Goodwin's career has taken many twists and turns. Like many British musicians, he was involved in music from an early age as a boy soprano (in the renowned Temple Church Choir in central London) and then oboist. He went to University in Nottingham where he studied composition, analysis and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in London, Vienna and Salzburg (with Nicolas Harnoncourt). He became known throughout the world as one of the players in the forefront of the Early Music revival, pushing forward playing standards and researching early music techniques on the oboe from early baroque repertoire to Wagner and beyond. He still has a collection of 22 diverse oboes and countless reeds!

In his 17 years as a professional oboist, Paul played for most of the great conductors in the early music world, performed concertos in the finest concert halls of the world and made many solo and obbligato recordings. All this came to an end when he was offered a number of prestigious conducting engagements and decided to jump fully into his other love, conducting, traveling to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a GRAMMY in the US and a Gramophone award in Britain. The English Chamber Orchestra offered him the position of Principal Guest Conductor, a post he held for six years. He also came to the world's attention through masterminding the first-ever staged performances of the *St. Matthew Passion* by Bach with director Jonathan Miller.

Among his many acclaimed recordings as a conductor one could point out his CDs featuring the music of Edward Elgar

with the English Chamber Orchestra, Mozart's one act opera *Zaide* with the Academy of Ancient Music, his Handel opera and oratorio recordings with Kammerorchester Basel and several atmospheric CDs of John Tavener's music. He has performed with many exciting luminaries in his career such as Kiri Te Kanawa, Joshua Bell, Maria João Pires, Mstislav Rostropovich and Magdalena Kozena.

Paul has a strong association with many orchestras and opera houses in Germany and particularly its fine radio symphony orchestras with which he is able to indulge his passion for unusual repertoire, interesting juxtapositions of composers, and pairings of old and new music. He has a particularly strong relationship with the Munich Radio Orchestra with which he has recently recorded two unusual discs, one, of the famous children's pieces—*Peter and the Wolf* and *Paddington Bear*—and the other of virtuosic violin music from Brahms to Shostakovich with the emerging star, Charlie Siem.

Elsewhere he has conducted many national orchestras including those of Spain, Belgium, France, Scotland, Poland, Taiwan, Sweden and Finland, plus many national chamber orchestras. In the United States, his credits include guest conducting appearances with the Minnesota Orchestra, the Seattle Symphony, the National Symphony in Washington, DC, the Philadelphia Orchestra, the San Francisco Symphony, the Utah Symphony, the Milwaukee Symphony, the New World Symphony, the Saint Paul Chamber Orchestra and the Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, the Hallé, BBC Philharmonic, the Scottish National and the Scottish Chamber orchestras, and many others.

In recognition of his exceptional artistic service to the performance works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands, Germany, Italy and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatory in The Hague.

Paul loves to conduct opera but because of family commitments he only takes occasional offers. He has worked in the Royal Opera houses in Spain and Portugal, the Hungarian National Opera, and the National Opera houses in Scotland, Wales and Belgium, the National Theatre in England, the Komische Oper in Berlin, the Sydney Opera House in Australia, as well as at the Brooklyn Academy of Music in New York. Recently he was in the Stadt Theatre in Karlsruhe, Germany, performing Handel's *Riccardo Primo*, having recorded it for Harmonia Mundi.

Paul resides in Surrey, to the west of London, with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, 18, Tom, 16, and Barnaby, 14.

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ARTISTIC LEADERSHIP



ANDREW MEGILL

Associate Conductor; Director of Chorale and Chorus

In addition to his work as Associate Conductor for the Carmel Bach Festival, Andrew Megill is Chorusmaster for the Montreal Symphony Orchestra, Artistic Director of Fuma Sacra, and Professor of Conducting and Director of Choral Activities at the University of Illinois (Urbana-Champaign), where he leads the oldest doctoral program in choral conducting in North America. Recognized as one of the leading choral conductors of his generation, his performances have been praised for their “power, subtlety, and nuance” and “profound spirituality” [*Le Devoir*, Montreal] and have been described as “piercing the heart like a frozen knife” [*Monterey Herald*] and “leaving the audience gasping in amazement” [*Classical NJ*]. He made his debut conducting the Montreal Symphony Orchestra in December 2014, and has prepared choirs for performances of the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony, National Symphony, and New York Philharmonic under conductors such as Boulez, Dutoit, Flummerfelt, Frühbeck du Burgos, Gilbert, Glover, Neeme Jarvi, Masur, Mehta, Nagano, and Rudel. He regularly collaborates with leaders in the field of historically-informed performance, including Masaaki Suzuki, Ton Koopman, Paul Goodwin, and Bruno Weil. He previously served as Music Director of the Masterwork Chorus and Orchestra, Chorusmaster for the Spoleto Festival USA, and Associate Professor at Westminster Choir College. He has guest conducted for the Yale Institute of Sacred Music, Emmanuel Music (Boston), the Juilliard Opera Center, TENET vocal ensemble, Piffaro, Rebel, Sinfonia NYC, the Sebastians, and the Trinity Baroque Orchestra, and served as interim Choirmaster for Trinity Church (Wall Street) in Manhattan. Megill’s repertoire extends from early music to newly commissioned works. He has premiered works by Caleb Burhans, Paul Chihara, Sven-David Sandstrom, Jon Magnussen, Krzysztof Penderecki, Caroline Shaw, Lewis Spratlan, and Steven Stuckey. He has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, puppeteer Basil Twist, and filmmaker Ridley Scott. Recordings of choirs conducted or prepared by him may be heard on the EMI, Canteloupe, Naxos, Albany, and CBC labels.

Sponsored by: The Frank and Denise Quattrone Foundation, Denise Foderaro and Frank Quattrone, trustees



PETER HANSON

Concertmaster; Director of Monday Main Concert

Peter Hanson is in his sixth year as concertmaster of the Carmel Bach Festival Orchestra. He has played with modern and period instrument groups throughout his career including the Academy of St. Martin-in-the-Fields, the London Symphony Orchestra and the London Sinfonietta. He served as concertmaster of the Philharmonia Orchestra under Rostropovich and for Trevor Pinnock and the English Concert. He played with Roger Norrington, the Academy of Ancient music and the Orchestra of the Age of Enlightenment. He is a member of the Eroica Quartet with colleagues from the world of period instrument performance. Recordings of all the Mendelssohn quartets, Ravel and Debussy quartets, all the Schumann quartets and various Beethoven quartets have been released on the Harmonia Mundi label. Peter has been the concertmaster for Sir John Eliot Gardiner’s Orchestre Revolutionnaire et Romantique for more than 25 years appearing on nearly all its recordings and concerts. Peter directs concerts with other orchestras; Singapore Symphony Orchestra, Kymi Sinfonia from Finland and Orquesta da Camera near Barcelona. After a televised BBC Promenade concert in London in 2014, he had tours to Spain, Hungary, Taiwan and Japan. In 2015 Peter made trips to Mexico and Columbia, then Holland, France, Switzerland and recently has been guest concertmaster for the Luxembourg Philharmonic.

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ANDREW ARTHUR

Principal Keyboard; Director of Twilight in the Cathedral

A native of the UK, Andrew Arthur enjoys a fine reputation throughout Europe and the USA as a musician of exceptional versatility; equally at home as a conductor, keyboard soloist, ensemble player and teacher, he combines all of these disciplines within his principal position as Fellow and Director of Music at Trinity Hall, Cambridge where, in addition to his college responsibilities, he is also an Affiliated Lecturer in the University’s world-renowned Faculty of Music. An acknowledged specialist in the music of the Baroque and Classical periods, Andrew is highly regarded on the concert platform and has appeared at many prestigious international festivals. Among his many freelance activities, he currently holds the positions of Associate Director of The Hanover Band, Principal Guest Conductor of the Euterpe Baroque Consort based in Belgium, Musical Director of his own period-instrument ensemble and vocal consort, Orpheus Britannicus. Andrew appears frequently on Television and Radio broadcasts, and has played on numerous CD and DVD recordings for the BBC, ASV, Soli Deo Gloria, Opera Rara, Griffin and Priory Records. His solo recordings, all of which have been met with enthusiastic praise in the international musical press, encompass keyboard repertoire spanning over 350 years.

Sponsored by: Carlotta and Knox Mellon; Barbara and Larry Sonsini

**MICHAEL BEATTIE***Adams Master Class Music Director; Organ and Harpsichord*

Michael Beattie has received international attention as a conductor and keyboardist specializing in the music of the Baroque period. For Boston's Emmanuel Music, he conducted *Ariodante*, the *St. John Passion*, the complete Bach motets and more than one hundred Bach cantatas. Other conducting engagements have included *Rodelinda* (Cambridge Lieder and Opera Society), *Dido and Aeneas* (Glimmerglass Opera), *Rinaldo* and *Rodelinda* (Pittsburgh Opera), *The Threepenny Opera* (American Repertory Theater) and Handel's *Teseo* with Chicago Opera Theater. He toured internationally with director Peter Sellars: as Assistant Conductor

for the Mozart/Da Ponte cycle; organist for the Bach cantatas with Lorraine Hunt Lieberson; and pianist for Weil, *Kleine Mahagonny* and Bach, *Dialogue between Fear and Hope after Death*. Recent keyboard highlights include concerts with the Chamber Music Society of Lincoln Center, Les Violons du Roy, Pegasus Early Music, and Emmanuel Music. Beattie holds degrees from the Eastman School of Music and Boston University where he is currently a Teaching Associate. He has recorded for KOCH International and Nonesuch records.

Sponsored by: Dr. Ise Kalsi**DAVID GORDON***Dramaturge; Adams Master Class Director*

Now in his 28th season, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than eighty Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra, and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at all the major North American Bach Festivals, and at Bach festivals in Europe, South America, and Japan. On the operatic stage David has performed sixty principal roles with the Chicago Lyric Opera, Metropolitan Opera, San Francisco Opera,

Houston Grand Opera, Washington Opera (Kennedy Center), Hamburg Staatsoper, and many other companies. A prolific recording artist, David appears on fifteen CDs for RCA Red Seal, Decca, London, Telarc, Dorian, Newport, and Vox. David's recent book, *Carmel Impresarios*, is the definitive history of the Festival and its founders, and paints a vivid and detailed picture of the musical scene in early Carmel. www.spiritsound.com.

Sponsored by: Helen Breck; Betsy and Robert Sullivan**SUZANNE MUDGE***Tower Music Director; Trombone*

Suzanne Mudge joined the Carmel Bach Festival as Director of Community Engagement in September 2015. Sue has been a performer at the CBF for many years. In addition to playing trombone and sackbut in the festival orchestra, she directs Tower Music and community outreach concerts and is the music librarian. Sue also creates and curates the *The Epic Adventures of Leonard and Rasmus*, a family series of interactive and educational concerts. In addition to performing, Sue coaches the Youth Music Monterey Brass, maintains a private teaching studio, and conducts clinics and brass coaching in the area schools. Prior to joining the CBF

administrative staff, Sue taught at Central Oregon Community College and The Seven Peaks School in Bend, Oregon, and performed with the Central Oregon Symphony, the Eugene Symphony, and the Bend Brass Quintet. Prior to her move to Bend, Sue was a freelance musician and music educator in the San Francisco Bay Area. She performed with the Women's Philharmonic in San Francisco, the symphonies in Modesto, Fremont, Marin, Berkeley, and San Jose, and was the band director at Lowell HS in San Francisco. Sue grew up in Laguna Beach, has a B.M. from The UOP Conservatory of Music, a M.M. from the University of Arizona, and a teaching credential from Notre Dame de Namur University. Sue has a passion for film music, the beach, California native trees and plants, animals, cooking, and wine.

Sponsored by: Dr. Ise Kalsi; Jane and Hal Ulrich**ALLEN WHEAR***Chamber Concert Director; Principal Cello*

Allen has been a participant of the Carmel Bach Festival for 23 seasons. He is Associate Principal Cello of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara, and teaches baroque cello at the University of North Texas College of Music. He has performed as soloist with Tafelmusik, Brandenburg Collegium, Philadelphia Classical Symphony, and the Charleston Symphony, among others, in repertoire ranging from baroque to contemporary. He has appeared with the Smithsonian Chamber Players, Musica Antiqua Köln, the Vienna's Boys Choir, Concert Royal, the Mozartean Players, Washington

Bach Consort, and at the Maggio Musicale in Florence. He has given master classes at universities across the U.S. and Canada as well as the conservatories of Shanghai and Hanoi. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers University and studied with Anner Bylsma in Amsterdam. His liner notes for recordings of Mozart and Beethoven symphonies have appeared on the Analekta and Sony labels. His compositions include *Short Story* for baroque orchestra and *The Cask of Amontillado* for narrator and chamber ensemble. Allen's recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

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Carlotta Mellon

Carlotta Herman Mellon's career spans academia, government, and the private and non-profit sectors. She taught at California State University at Los Angeles, San Diego State University, and Pomona College from 1970–1974. She served as Appointments Secretary for Governor Jerry Brown from 1975–1981. From 1981–1985, she also served as Executive Director of Public Affairs for Pacific Telesis Group.

Carlotta returned to academia in 1986 when she became Executive Assistant to Chancellor Huller at UC Riverside. She then moved to UCLA where she was Assistant Vice Chancellor for Community and Governmental Relations. She left UCLA in 1995 to become Chief of Staff to the Mayor of Riverside. In 2002,

Carlotta became Executive Director of the Sam and Alfreda Maloof Foundation for Arts and Crafts. In 2007, she was appointed Executive Director of the San Bernardino Symphony.

The Mellons have attended the Carmel Bach Festival for over 35 years. Carlotta served on the CBF Board of Directors from 1982–1991 and as Board president from 1986–1987. She returned to the Board of Directors in 2006 and assumed the Presidency of the Board for a second time in October of 2014. Carlotta was a Member of the Board of Directors of the California Historical Society for eight years and served as President from 2009–2011. Carlotta also served 12 years on the Board of Directors of The Stevenson School in Pebble Beach. A lover of animals, she is a member of the Board of Directors of the SPCA for Monterey County. She was very active with the Riverside Humane Society Pet Adoption Center and was named that organization's Volunteer of the Year in 2007. Carlotta was born in Minneapolis Minnesota, but was raised in Southern California. She received her B.A. in History from Immaculate Heart College and her Masters and Ph.D. in History from Claremont Graduate University.



ADMINISTRATIVE LEADERSHIP

Debbie Chinn

This is Debbie's fifth and final season at the Carmel Bach Festival where she has been responsible for administrative functions, fundraising, season planning in partnership with Paul Goodwin and the artistic leadership team, and curatorial direction and oversight of expanded artistic and music education programs.

During her tenure, she implemented new programming initiatives designed to broaden the Festival's visibility in order to connect more authentically with new and under-represented constituencies. She launched a Music and the Mind series to explore the correlation between music and brain health.

In 2013, she bolstered Community Engagement programs to include the creation of classical music training workshops for young adults, she expanded a residency at Rancho Cielo Youth Campus in Salinas into a six-month program of seminars on music appreciation, and implemented an immersive Fellowship program for arts administrators in partnership with the California State University Monterey Bay. This has translated into an 18% growth in local audiences since 2013—from Salinas (52%), Marina (55%), Seaside (71%), Pacific Grove (48%), Monterey (38%) and Carmel (29%). In addition, the average age of a Festival audience member has dropped from 79.5 years (in 2012) to 67 years in 2015.

Prior to the Carmel Bach Festival, she served as a consultant for the Philadelphia Orchestra Association providing strategic guidance for the Orchestra's China Residency program. She has held executive positions as Managing Director at CENTERSTAGE (the State Theater of Maryland), California Shakespeare Theater, and Shakespeare Theater of New Jersey. While at the San Francisco Symphony, she served as Volunteer Council Director. She began her career at the American Conservatory Theater (A.C.T.), University of San Francisco, and Center Theatre Group of the Music Center of Los Angeles. Debbie sits on the board of the Network of Ensemble Theaters (NET) and she is the immediate past Board President of the Association of California Symphony Orchestras (ACSO).

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PRODUCTION STAFF



KRISTEN ORLANDO
Production Manager

Kristin is thrilled to return to classical music and her home state of California. She is the Production Stage Manager at Carolina Ballet in Raleigh, North Carolina. Former companies include Wolf Trap Opera, Central City Opera, Utah Festival Opera & Musical Theater, and Muisic@Menlo.



MARK DESAULNIER
Associate Production Manager

Mark is Oakland Interfaith Gospel Choir's Executive Director and has more than 15 years of senior administration and production experience in the performing arts. He has been responsible for fundraising, board

development, strategic planning, concert production, marketing, and community engagement with many organizations. Mr. DeSaulnier has led production efforts in venues ranging from 500 to 15,000 seats.



PATRICK FITZSIMMONS
Job Steward

A native of Santa Cruz, Patrick graduated from University of California, Santa Cruz in 2005, earning a bachelor's degree in film and digital media. He has been working with IATSE Local 611 since 2005 and currently serves as its business representative.



MELISSA DEGIERE
Stage Manager

After graduating from London's Central School of Speech and Drama with a degree in stage management, Melissa went on to work as an electrician in the west end of London at a variety of different theatres for the next ten

years before moving to California. She is a member of IATSE Local 611.



RON SHWEDEL
Twilight Stage Manager

Ron has been working with CBF since 1991, at first as the Technical Director for Sunset Center and later as Stage Manager for some of the smaller venues. Ron has been working in technical theater for over 30 years, is a

member of IATSE, and when not working on the Peninsula, works for a production company based in Massachusetts.

SYLVIE VRAY-ENT
Master Electrician

Sylvie is a member of IATSE local 611 and has worked for the Festival for many years.



CRUZ MENDOZA
Recital Stage Manager

Cruz Mendoza is a member of IATSE local 611 and has worked with the Festival since 2009.



JONO DE LEON
Lighting Designer

Jono de Leon is the master electrician for the Department of Theatre and Dance at the University of California, Davis and a freelance lighting designer. Jono graduated from the University of Wisconsin, Madison with a

Master's Degree in 2012. He recently was the lighting designer for *My One and Only* at the University of Central Oklahoma. His most recent designs include the Telemark Dance Showcase at UC Davis' Wright Hall and a work entitled *No Child* with Theater Lila in Madison Wisconsin.



CAREY BEEBE
Harpisichord Technician

Carey is perhaps the most traveled and best-known Australian harpsichord maker. After a music degree and three performance diplomas, he trained at the prominent American workshop of D. Jacques Way. Recent projects

include his annual Asian harpsichord maintenance tour visiting Tokyo, Seoul, Taipei, Kaohsiung, Taichung, Hong Kong, Singapore and Bangkok; a 12-concert tour with Richard Egarr directing the Australian Chamber Orchestra from harpsichord and fortepiano; a solo appearance by Mahan Esfahani at Brisbane Baroque and several performances of Haydn's Creation with Sydney Symphony Orchestra conducted by Masaaki Suzuki. In addition to his skills as a maker with more than 50 instruments bearing his name, Carey has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions. As a result, his services are in constant demand worldwide. The year 2016 marks Carey's 30th year supplying the early keyboard needs of Opera Australia at the world-heritage listed Sydney Opera House, and his 18th season in Carmel. He also runs www.hpschd.nu, the premier Internet harpsichord resource.

HOUSE MANAGERS: Glenn Atiabet, Marina DelValle, Charles Hayes, Elizabeth Schrey, Charles Williams

SUPERTITLE READERS: David Gordon, Brad Niebling

FESTIVAL LIBRARIAN: Suzanne Mudge, see bio page 21

Festival Production Staff sponsored by:

Sandie Borthwick and Gloria Souza; Aimee Darby; Jean Hurd; Leslie and Bob Mulford; Joan and Richard Posthuma; Linda and Paul Sinsar

ADMINISTRATIVE STAFF



STEVE FRIEDLANDER
General Manager

Steve Friedlander joined the Carmel Bach Festival in January, 2015. Previously, he was Managing Director of Artistic Operations of the Grand Teton Music Festival with responsibility for the administration of the music program, musicians housing, facilities, and education and outreach. Friedlander joined GTMF as Stage Manager for the 2011 summer season and joined the full-time staff in November 2011 as Director of Artistic Operations. During the 2012 summer season, Friedlander served as Acting Executive Director and Director of Artistic Operations.

Prior to joining GTMF, Friedlander was Production Manager of Mercury Baroque (Houston), Executive Director of the Bach Society Houston, president of Houston Boychoir, Inc., an independent consultant in the performing arts sector, and a board member of performing arts organizations in Houston. Prior to 2008, Friedlander had a long career as a finance originator for large capital projects in the energy sector for banks, utilities, equipment suppliers, and project development companies in the New York-New Jersey-Connecticut region and in Houston. Principal employers include Bankers Trust Co., Combustion Engineering, ABB Project & Trade Finance (USA), Public Service Enterprise Group, and Reliant Energy. Friedlander, a life-long music lover, holds a B. S. in Economics (finance major) from the Wharton School, University of Pennsylvania, and an M.B.A. from the Columbia University Graduate School of Business.



AVERY GOULD
Development and Marketing Coordinator

Avery Gould grew up in the suburbs of Sacramento and was delighted to move to the beautiful Monterey Peninsula for college. She has lived here for five years and has become an expert on all the good hiking trails. Avery is an alumnus of our CSUMB fellowship program. She graduated in May 2015 with a degree in Visual and Public Art. After spending the summer traveling Southeast Asia, Avery eagerly returned to the Carmel Bach Festival to help the organization develop strong partnerships with donors and local communities. She also led the redesign of BachFestival.org, the Festival's digital home, and has an active role in all marketing efforts.



JULIE LIM
Box Office Manager

Julie Lim received her B.S. in Nutrition Science from UC Davis and began work as a dietician in Napa Valley. She then made a career as a CEO in restaurant management in the San Francisco Bay Area. In 2013, she volunteered in the box office of the Carmel Bach Festival and enjoyed it so much that she was excited to be able to join the team as Box Office Manager. Julie brings with her a strong business background and a love of music

from around the world, having been born in Japan and lived in Iran, Turkey, and Singapore. Outside of the Festival, Julie enjoys riding her horse and competing in dressage.



SUE MUDGE
Director of Community Engagement

Suzanne Mudge joined the Carmel Bach Festival as Director of Community Engagement in September 2015. Sue has been a performer at the CBF for many years. In addition to playing trombone and sackbut in the festival orchestra, she directs Tower Music and community outreach concerts and is the music librarian. Sue also creates and curates the *The Epic Adventures of Leonard and Rasmus*, a family series of interactive and educational concerts. In addition to performing, Sue coaches the Youth Music Monterey Brass, maintains a private teaching studio, and conducts clinics and brass coaching in the area schools. Prior to joining the CBF administrative staff, Sue taught at Central Oregon Community College and The Seven Peaks School in Bend, Oregon, and performed with the Central Oregon Symphony, the Eugene Symphony, and the Bend Brass Quintet. Prior to her move to Bend, Sue was a freelance musician and music educator in the San Francisco Bay Area. She performed with the Women's Philharmonic in San Francisco, the symphonies in Modesto, Fremont, Marin, Berkeley, and San Jose, and was the band director at Lowell HS in San Francisco. Sue grew up in Laguna Beach, has a B.M. from The UOP Conservatory of Music, a M.M. from the University of Arizona, and a teaching credential from Notre Dame de Namur University. Sue has a passion for film music, the beach, California native trees and plants, animals, cooking, and wine.



ELIZABETH SCHREY
Administrative Coordinator

Originally from Lafayette, CA, Elizabeth graduated from Southern Oregon University in Ashland, OR (home of the Oregon Shakespeare Festival) with a Bachelor's degree in Theatre Arts and Minors in Film Studies and U.S. History. After graduation, she returned to the Bay Area to work at several theatre companies (California Shakespeare Theater, San Leandro Players, Town Hall Theater, etc.) in various capacities including as a designer, stage manager, and administrator. Elizabeth volunteers her time, serving as a film reviewer for three West Coast film festivals and serving on the Board of Directors for the Carl Cherry Center for the Arts. Elizabeth is also an avid amateur photographer, performer in a local improv troupe, and recently made her directorial debut, directing the hit *Parallel Lives* with A Caffrey Girl Production.

ADMINISTRATION STAFF—Continued



SCOTT SEWARD

Director of Marketing and Public Relations

Scott Seward joined the Carmel Bach Festival as Director of Marketing and Public Relations in 2016.

Scott came to the Bach Festival after a 13-year career with the Northern California Golf Association where he ascended to the position of Director of Communications and Marketing and Editor of *NCGA Golf*, the Association's quarterly magazine. In that role, Scott supervised a staff of five in managing all Association communications, including four websites, and a robust digital marketing program. He also managed all public relations efforts in the re-opening of Poppy Hills Golf Course in Pebble Beach after a \$14 million renovation.

Prior to his career in golf administration, Scott was a high school band and orchestra director for 10 years in his native Cincinnati, Ohio. He plays trumpet professionally around the Monterey Peninsula, including with the Monterey County Pops! and the Pacific Grove Pops, where he also serves as assistant director. He has taught trumpet privately for nearly 30 years and has a passion for his instrument and the composers who have created great repertoire for it, including J.S. Bach and Gustav Mahler.

Scott has a Bachelor of Music from the University of Cincinnati College-Conservatory of Music, summa cum laude, and a Master's in Education from Xavier University.



SARAH CORDING

Accountant

Sarah has a passion for community nonprofits, having discovered this passion while working at Abilities United and then Elizabeth F. Gamble Garden in Palo Alto, CA. Her long history of volunteerism also contributed to that passion.

She recently relocated to her beloved Monterey County after years spent visiting the area and raising two daughters in Los Altos, CA. Sarah joined the Bach Festival staff in March 2016.

Sarah received her B.A. in Business/Economics from UC Santa Barbara. She is a C.P.A. having begun her career at the firm of Price Waterhouse, followed by various finance and accounting positions in high tech, publishing, and commercial real estate in addition to nonprofits. She loves music, the outdoors, art and architecture, and is so excited about being part of this vibrant community.



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PAUL HIGGINS



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DAVID KELLINGS

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—Lauri Callahan, 71, Livermore
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Pinot Noir 2009, Best of Show and New World's Best, *Cathay Pacific/Hong Kong International Wine Competition*

Chardonnay 2010, Best of Show, *San Francisco Chronicle*

Chardonnay 2008, Double Gold, *San Francisco Chronicle*

Reserve Cabernet Sauvignon 2006, Gold, *San Francisco Chronicle*

Reserve Cabernet Sauvignon 2002, 92 points, *Wine Spectator*

www.cobblestonewine.com

VOCAL SOLOISTS



MHAIRI LAWSON

soprano

This year is Mhairi Lawson's first with the Carmel Bach Festival. While still a student at the Guildhall School of Music and Drama, Mhairi Lawson won the International Early Music Network Young Artists Prize with the fortepianist Olga Tverskaya, which led to her first CD recording of Haydn's English and Scottish Songs. Mhairi has performed in opera houses and concert halls worldwide with such companies as English National Opera, Les Arts Florissants, The Gabrieli Consort & Players, The Academy of Ancient Music, The Early Opera Company and The Scottish Chamber Orchestra, and with many leading conductors such as William

Christie, Sir Charles Mackerras, Paul McCreesh, Jane Glover and Sir John Eliot Gardiner. With Les Arts Florissants, Mhairi performed dramatic music by Purcell, Charpentier, Landi and Monteverdi at the Cité de la Musique, Paris, and throughout Europe, including London's Barbican Centre and Birmingham's Symphony Hall. At the Wigmore Hall, she performed operas by Purcell, Handel and Hasse with the Early Opera Company. She performed Handel's Messiah in Amsterdam, Utrecht, Paris and Barcelona with the Netherlands Bach Society and the Scottish Chamber Orchestra. Mhairi has sung Bach's St John Passion in New York's Lincoln Centre, and in Weimar, Germany, and the St Matthew Passion throughout Spain. At English National Opera she sang Purcell's Dido and Aeneas and King Arthur in productions with the Mark Morris Dance Group. Consequently Mhairi travelled to California for further performances of King Arthur with the Philharmonia Baroque Orchestra, San Francisco. Work with European symphony orchestras includes Handel's Athalia in Madrid, Bach's Christmas Oratorio in Zurich and Vivaldi's Gloria and Mozart concert and operatic arias in Nantes, France. She has made many recordings, most recently Haydn's Creation with the Choir of New College, Oxford, conducted by Edward Higginbottom, and Scottish Jacobite Songs on the Avison Ensemble's CD Rebellion.

Sponsored by: Jeanne and Cyril Yansouni



CLARA ROTTSOLK

soprano

"Pure and shining" (*Cleveland Plain Dealer*) soprano Clara Rottsolk has been lauded by *The New York Times* for her "clear, appealing voice and expressive conviction" and by *The Philadelphia Inquirer* for the "opulent tone [with which] every phrase has such a communicative emotional presence." With a specialty in historically informed performance practice, she engages audiences in repertoire extending from the Renaissance to the contemporary. Her solo appearances have taken her across the United States, the Middle East, Japan and South America with ensembles including American Bach Soloists, Tempesta di Mare, Seattle

Baroque Orchestra, Les Délices, Pacific MusicWorks, Opera Grand Rapids, St. Thomas Church 5th Avenue, Virginia Symphony, Atlanta Baroque, Magnificat Baroque, Baltimore Chamber Orchestra, Piffaro, Colorado Bach Ensemble, Trinity Wall Street Choir, Spire Ensemble, New Mexico Symphonic Chorus, ARTEK, and the Masterwork Chorus under the direction of conductors including Joshua Rifkin, Bruno Weil, Paul Goodwin, Jeffrey Thomas, John Scott, David Effron, Andrew Megill, and Timothy Nelson. She has performed at the Carmel Bach Festival, Indianapolis Early Music Festival, Berkeley Early Music Festival, Philadelphia Bach Festival, Whidbey Island Music Festival, Boston Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia) as well as on myriad concert series across the country. Her recordings are *Myths and Allegories*, French Baroque cantatas with Les Délices and "supple and stylish... and unflaggingly attractive" (*Gramophone Magazine*) Scarlatti Cantatas with Tempesta di Mare on the ChandosChaconne label. Due out soon is a recording of new compositions by Rachel Matthews, including three songs set to Elizabeth Bishop's poetry. A native of Seattle, Ms. Rottsolk earned her music degrees at Rice University and Westminster Choir College, and was awarded for musical excellence by the Metropolitan Opera National Council (Northwest Region). Currently she is based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges. **Sponsored by: Elisabeth Morten**



MEG BRAGLE

mezzo-soprano

Widely praised for her musical intelligence and "expressive virtuosity," Meg Bragle is earning an international reputation as one of today's most gifted mezzo-sopranos. A frequent featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has made four recordings with the group, including Bach's Easter and Ascension Oratorios—the vehicle for her BBC Proms debut—and the forthcoming release of Bach's *Mass in B Minor*. Ms. Bragle has performed with the Houston, Indianapolis, Pacific, and Colorado Symphonies, National Arts Center Orchestra, Calgary Philharmonic, Orchestra of St. Luke's, Orchestra of the

Age of Enlightenment, Orchestre Révolutionnaire et Romantique, Tafelmusik Baroque Orchestra, Les Violons du Roy, and Apollo's Fire. Opera roles from recent seasons include Dido and the Sorceress in Purcell's *Dido and Aeneas*, Dardano in Handel's *Amadigi*, Amastre in Handel's *Serse*, Speranza in Monteverdi's *L'Orfeo*, Ippolita in Cavalli's *Elena*, and Elpina in Vivaldi's *La Fida Ninfa*. In addition to her recordings with the English Baroque Soloists, Ms. Bragle has made several with Apollo's Fire: Mozart's *Requiem* (Koch), Monteverdi's *Vespro della Beata Vergine* (Avie), *L'Orfeo* (Eclectra), and Handel's *Dixit Dominus* and *Ode for the Birthday of Queen Anne* (Avie). **Sponsored by: Joan and Wayne Hughes**



THOMAS COOLEY

tenor

Minnesota-born tenor Thomas Cooley has established a reputation on both sides of the Atlantic—and beyond—as a singer of great versatility, expressiveness, and virtuosity. Possessing a lyric tenor voice of great flexibility, dynamic range, and precision, he has appeared with such conductors as Helmuth Rilling, Donald Runnicles, Osmo Vänskä, Eiji Oue, Michael Tilson-Thomas, Wolfgang Sawallisch, Nicholas McGegan, Robert Spano, David Robertson, Carlo Rizzi, Franz Welser-Möst, Manfred Honneck, Michael Schønwandt, Gil Shohat, and Krzysztof Penderecki. His repertoire on the concert stage comprises works such as Beethoven's *Missa Solemnis*, Berlioz' *Requiem*, Nuits d'été and *L'enfance du Christ*, Haydn's *Seasons*, Stravinsky's *Les Noces*, Handel's *Messiah*, Mendelssohn's *Lobgesang*, Kodály's *Psalmus Hungaricus*, Honneger's *King David*, Mozart's *Requiem*, Elgar's *Dream of Gerontius*, Bernstein's *Candide*, and Penderecki's *Credo*. He is frequently invited to perform in Beethoven's *Ninth Symphony*, a role that has taken him to Singapore, Japan, Taiwan, Germany, Italy, Spain, and throughout the United States. In the Baroque repertoire he is a well-known interpreter of the works of Bach and Handel, most especially in the role of the Evangelist in Bach's *Passions* and in the great oratorios of Handel. Recent highlights included Beethoven's *Ninth Symphony* with the Copenhagen Philharmonic, Bremen Philharmonic, Baltimore and Milwaukee symphonies; Britten's *War Requiem* with the Grand Philharmonic Choir, Atlanta, Oregon, and Indianapolis symphonies; "Bob Boles" in Britten's *Peter Grimes* with the St. Louis Symphony in Carnegie Hall; "Peter Quint" in Britten's *Turn of the Screw* with the St. Paul Chamber Orchestra; a *Messiah* and Monteverdi's *Vespers* tour in Poland with Boston Baroque; the world premiere of Christopher Theofanidis' *Creation Oratorio* with Atlanta Symphony; Kodály's *Psalmus Hungaricus* with Phoenix Symphony; the title role in Handel's *Judas Maccabeus* with the Pacific Symphony; Mozart *Requiem* with Music of the Baroque; Handel's *Messiah* with Calgary Philharmonic Orchestra, Houston and National symphonies; Bach's *St. Matthew Passion* with Seattle Symphony; Bach's *St. John Passion* with Pacific Musicworks; Bach's *B Minor Mass* with Choral Arts Society of Washington; the title role in Handel's *Samson* at American Classical Orchestra; Bach's *Magnificat* and Bruckner's *Te Deum* with Orchestre Symphonique de Quebec; an all-Bach program with Les Violons du Roy; the role of "Crown Prince" in Puccini's *Silent Night* with Cincinnati Opera; "Tristan" in Frank Martin's *Le vin herbé* with Bergen National Opera; and "Acis" in a new production of Handel's *Acis and Galatea* with the Mark Morris Dance Group.

Sponsored by: Dianne and Arnold Gazarian; Robert Lyle



PETER HARVEY

baritone

Peter Harvey arrived at Magdalen College, Oxford to study French and German, and though he soon afterwards changed course to music, his love of languages has always remained at the heart of his singing. He went on to study at the Guildhall School of Music London, where he won prizes in a number of international singing competitions, including the Walther Grüner International Lieder Competition, English Song Award, and Peter Pears Award. He has made approximately one hundred recordings in repertoire spanning eight centuries, with an emphasis on music from the High Baroque. With the English Baroque

Soloists and the Monteverdi Choir, directed by Sir John Eliot Gardiner, he was a key participant in the Bach *Cantata Pilgrimage*, recordings of which include the celebrated solo cantata *Ich habe genug*. More recently he sang *Christus St John Passion* with them at the BBC Proms. A long-standing soloist with Paul McCreesh's *Gabrieli Consort*, he sang *Adam* in their recording of Haydn's *The Creation* (winner of a 'Grammy' Award) and has appeared in their recordings of *St Matthew Passion*, *Solomon* and the Monteverdi *Vespers* (Deutsche Grammophon) as well as numerous concerts at major concert halls world wide. Other groups he regularly performs and records with include The King's Consort, Purcell Quartet with Emma Kirkby (early Bach for Chandos) and London Baroque (Rameau for BIS), as well as appearances with The Sixteen, Retrospect Ensemble, Purcell Singers, Orchestra of the Age of Enlightenment, BBC National Orchestra of Wales BBC Symphony Orchestra, Royal Scottish National Orchestra and Academy of Ancient Music. A fluent French speaker, he works and records with the Chapelle Royale and Collegium Vocale Ghent (Philippe Herreweghe), Les Talens Lyriques (Christophe Rousset), Le Concert Spirituel (Hervé Niquet), Arslys Bourgogne, Ensemble Vocal Lausanne and Jean-Claude Malgoire. His long association with the conductor Michel Corboz, has taken him throughout France, Switzerland and Japan and produced various recordings, including two versions of the Fauré *Requiem*, the latest of which won a Choc de l'année. For the Netherlands Bach Society he has recorded Mozart *Requiem*, Bach *Christmas Oratorio* and *B Minor Mass*. With Ton Koopman he has performed Bach in the Musikverein Vienna, Théâtre des Champs Élysées Paris, in Verona and Rome. In Germany he sings with Berlin Radio Symphony Orchestra, La Stagione Frankfurt, Akademie für Alte Musik Berlin, Bach Akademie Stuttgart, and with Frieder Bernius' Stuttgart Chamber Choir. Recent performances include a series of Bach concerts with the Budapest Festival Orchestra, Concertgebouw Orkest, conducted by Ivan Fischer as well as in Japan with Masaaki Suzuki. He is returning increasingly to the song repertoire, performing Schubert's *Winterreise* with Roger Vignoles at European festivals and recording it with fortepianist Gary Cooper for Linn Records. He has also recorded Beethoven settings of Scottish folksongs with Jérôme Hantaï's fortepiano trio for Naïve. Peter Harvey founded and directs the Magdalena Consort, which focuses on the vocal music of J.S. Bach. They have given concerts in Spain, Germany and in the UK at the Cheltenham Festival. Current engagements include collaborations with the Sinfonieorchester Basel, Ensemble Vocal Lausanne, Musik Podium Stuttgart, Le Concert Lorrain and the Budapest Festival Orchestra. **Sponsored by: Carol and Don Hilburn; Robert Lyle**

FESTIVAL PERFORMERS

orchestra

Strings :: Violin

Peter Hanson,
Concertmaster
Emlyn Ngai,
Associate
Concertmaster
Cynthia Roberts,
Principal 2nd Violin
Cristina Zacharias,
Associate Principal
2nd Violin
Patricia Ahern
Ann Kaefer Duggan
Evan Few
Elizabeth
Stoppels Girko
Naomi Guy
Marika Holmqvist
Edwin Huizinga
Johanna Novom
Adriane Post
Amelia Roosevelt
Joseph Tan
Gabrielle Wunsch

Strings :: Viola

Patrick G. Jordan,
Principal
Karina Schmitz,
Associate Principal
Cynthia Black
Meg Eldridge
Kyle Miller

Strings :: Cello

Allen Whear, *Principal*
Margaret Jordan-Gay,
Associate Principal
Paul Rhodes
Timothy Roberts
Ezra Seltzer

Strings :: Double Bass

Jordan Frazier,
Principal
Derek Weller,
Associate Principal
Bruce Moyer

Strings ::

Theorbo/Archlute

Daniel Swenberg

Woodwinds :: Flute

Robin Carlson Peery,
Principal
Dawn Loree Walker

Woodwinds ::

Baroque Flute

Stephen Schultz,
Principal
Lars Johannesson
Mindy Rosenfeld

Woodwinds :: Oboe

Gonzalo X. Ruiz,
Principal
Neil Tatman,
Associate Principal
Ellen Sherman

Woodwinds ::

Baroque Oboe

Stephen Bard

Woodwinds :: Clarinet

Ginger Kroft, *Principal*
Erin Finkelstein

Woodwinds :: Bassoon

Dominic Teresi,
Principal
Britt Hebert
Laura Koepke

Woodwinds ::

Baroque Bassoon

Georgeanne Banker

Brass :: Horn

Andrew Clark,
Principal
Paul Avril
Meredith Brown
Alicia Mastromonaco

Brass :: Trumpet

Robert Farley,
Principal
Leonard Ott
Howard Rowntree

Brass :: Trombone

Bruce Chrisp,
Principal
Suzanne Mudge
Wayne J. Solomon

Timpani and

Percussion

Kevin Neuhoft,
Principal
Timothy Dent

Keyboards

Andrew Arthur,
Principal
Michael Beattie
Keenan Boswell
Dongsok Shin

soloists

Mhairi Lawson,
Soprano
Clara Rottsolik,
Soprano
Meg Bragle,
Mezzo-Soprano
Thomas Cooley, *Tenor*
Peter Harvey, *Baritone*

chorale

Chorale :: Soprano

Jennah Delp-Somers
Estelí Gomez
Linda Lee Jones
Rebecca Mariman
*Molly Netter
Jennifer Paulino
Molly Quinn
Angelique Zuluaga

Chorale ::

Mezzo-Soprano

Kathleen Flynn
Alyson Harvey
Elizabeth
Johnson Knight
*Kate Maroney
Alice Kirwan Murray
Patricia Thompson
Virginia
Warnken Kelsey

Chorale :: Tenor

*Zach Finkelstein
Timothy Hodges
Owen McIntosh
Jos Milton
Stephen Sands
Timothy Shantz
David Vanderwal

Chorale ::

Baritone/Bass

Charles Wesley Evans
Jeffrey Fields
Tim Krol
*David McFerrin
David Newman
Paul Speiser
Jonathan Woody

chorus

Soprano

Joy Jennings Danziger
Jody Lee
Carolyn Mazenko
Leslie Mulford
Dottie Roberson
EliseClaire Roberts
Tamara Earley
Sommerville
Cynthia Stormer

Alto

Eleanor Bennett-White
Phyllis Edwards
Uta Franke
Susan Hocesvar
Kathy Kirkwood
Mary Clare Martin
Susan Mehra
Susan Meister
Nancy Miccoli
Kellie Morgantini
Corrie Pogson
Jean Widaman
Peg Wittrock

Tenor

Mary Forbord
John Koza
Otto Neely
Mark Stevens
David Wittrock
Arthur Wu
Wendell Yee

Baritone

John Castagna
William Gee
Vinz Koller
Frank Raab

Pianist / Accompanist

Lucy Faridany

Assistant Conductor of the Chorus

John Koza

*Virgina Best Adams Masterclass Fellows

FESTIVAL ORCHESTRA

strings :: violin

PETER HANSON—CONCERTMASTER

See page 15 for bio.



EMLYN NGAI— ASSOCIATE CONCERTMASTER

Emlyn has performed with the Bach Festival for fifteen seasons, the past three of which he has been director of the Festival's Circle of Strings. As violinist of the Adaskin String Trio and Concertmaster of Tempesta di Mare,

he tours Canada, Europe and the U.S. regularly. He has recorded for Centaur, Chandos, MSR Classics, Musica Omnia and New World Records. He holds degrees from McGill University, Oberlin College Conservatory, and the Hartt School. His teachers have included Frana Colquhoun, Sydney Humphreys, Thomas Williams, Eugene Drucker and Philip Setzer. It was during his studies with Marilyn McDonald at Oberlin that he won first prize on baroque violin in the 1995 Locatelli Concours Amsterdam. Emlyn has been a faculty member of Boston University, McGill University and Mount Holyoke College, as well as Amherst Early Music, Madison Early Music Festival and the Oberlin Baroque Performance Institute. He currently teaches modern and baroque violin, chamber music and performance practice at the Hartt School where he also co-directs the Hartt School Collegium Musicum and serves as Assistant Chair of Chamber Music.

Sponsored by: Dr. Ise Kalsi; Frances Lozano



CYNTHIA ROBERTS— PRINCIPAL SECOND VIOLIN

Cynthia has performed with the Carmel Bach Festival for 20 seasons. She is one of America's leading baroque violinists, appearing as soloist, concertmaster, and recitalist throughout the US, Europe and Asia. Cynthia

has been on the faculty of the Juilliard School for the last seven years. She appears regularly as concertmaster with Musica Angelica and the Clarion Orchestra, and performs with the Trinity Baroque Orchestra, Smithsonian Chamber Players, Tafelmusik, Philharmonia, and the Boston Early Music Festival. In Europe, she performed as concertmaster of Les Arts Florissants and appeared with Orchester Wiener Akademie, the London Classical Players, and the Taverner Players. She was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova* and toured South America as concertmaster for a production featuring actor John Malkovich. She also teaches at the University of North Texas and the Oberlin Baroque Performance Institute. Her recording credits include Sony, Analekta, and Deutsche Harmonia Mundi.

Sponsored by: Susan DuCoeur; Cynthia and Forrest Miller in honor of Michele and Bob Axley



CRISTINA ZACHARIAS— ASSOCIATE PRINCIPAL SECOND VIOLIN

Cristina has performed with the Bach Festival for nine seasons. From August to June, Cristina enjoys a vibrant national and international performance career based in Toronto. A core member of Tafelmusik Baroque Orchestra

since 2004, she has performed across North America, Europe, Asia and Australia, and can be heard on over 25 recordings for the ATMA, Analekta, CBC, BIS, Naxos and Tafelmusik Media labels. Cristina collaborates frequently with a diverse group of ensembles, including the Theatre of Early Music, Ensemble Masques, Les Voix Baroques, the Brandon Chamber Players, the Group of 27 Chamber Orchestra and I Furioli. She is also co-founder of the Correction Line Ensemble, a cross-genre collaborative project between songwriters, composers and instrumentalists. Cristina holds a Master's degree in Music Performance from McGill University.

Sponsored by: Rich and Nancy Griffith; Jenny and Tim Smucker



PATRICIA AHERN

Patricia has been a participant of the Bach Festival for eight seasons. She holds degrees from Northwestern University (BM, BA), Indiana University (MM) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland. She has taught baroque

violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute. She has performed with Milwaukee Baroque, Ars Antigua, Kingsbury Ensemble, Newberry Consort, Musica Pacifica, I Furioli, Aradia Ensemble, and at the Bloomington Early Music Festival. She is currently a member and frequent soloist with Tafelmusik and has toured throughout the United States, Canada, Europe, South America, Asia, Australia, and Mexico.

Sponsored by: Julie and Dave Nee



ANN KAEFER DUGGAN

Ann has performed with the Bach Festival for 16 seasons and is a graduate of Roosevelt University and the University of Michigan. Ann currently plays with the Haymarket Opera Company, Belle Voce, Baroque Band and Chicago Sinfonietta. Ann teaches at Trinity

International University. Ann's past affiliations include the Joffrey Ballet Orchestra, Sarasota Opera, Key West Symphony, Da Concerto Opera and Spoleto Opera.

Sponsored by: Edie and Lamont Wiltsee; Joan and Lawrence Zaslow



EVAN FEW

Atlanta native Evan Few has performed with the Bach Festival for 10 seasons. An assertive, collaborative instrumentalist, Evan has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire

ranging from Monteverdi to Gershwin on period instruments. He plays regularly with some of the most esteemed, and some of the newest, early music ensembles across Europe and the Americas, including Anima Eterna Brugge, Apollo's Fire, Bach Collegium Japan, and Symphonie Atlantique, and has worked as Artistic Administrator of the Atlanta Baroque Orchestra since 2014. Evan received his principal training at Oberlin as a pupil of Marilyn McDonald, and pursued further training in string quartet performance at Rice University and in baroque violin at the Royal Conservatory in The Hague. Highlights of this past season include the establishment of Frontera, a baroque quartet based in Mexico City, and participation in Beethoven symphony cycles with Anima Eterna in Sydney and at El Cervantino in Guanajuato.

Sponsored by: Dianne and Arnold Gazarian; The Christopher Lavagnino Charitable Trust; Jenny and Tim Smucker



ELIZABETH STOPPELS GIRKO

Elizabeth has performed with the Bach Festival for 24 seasons. During the year, she performs with the San Antonio Symphony and the Austin Symphony. Elizabeth is originally from Grand Rapids, MI, and received degrees from the Oberlin Conservatory (BM) and the

Eastman School of music (MM). Elizabeth's major teachers were Marilyn McDonald and Peter Salaff. In addition to her orchestral work, Elizabeth is on the faculty of Our Lady of the Lake University in San Antonio. She also maintains a private violin studio at home. She enjoys collecting art and pets. Currently, Elizabeth has five miniature dachshunds and two cats.

Sponsored by: Sharon and Stan Meresman; Bonni and Joel Weinstein



NAOMI GUY

This is Naomi's 11th season with the Bach Festival. Naomi currently performs in the Vancouver area on both Baroque and modern violin, playing with such groups as the Pacific Baroque Orchestra, Early Music Vancouver, and the Vancouver Symphony. Naomi was

the Associate Concertmaster of the Toledo Symphony in Ohio for eight seasons and held the post of Concertmaster of the Mansfield Symphony for five seasons. In addition Naomi held positions with the Wheeling Symphony, Honolulu Symphony, New World Symphony, Akron Symphony, and the Canton Symphony. Naomi holds a Master Degree from Oberlin Conservatory and a Bachelors degree from the University of Minnesota. As a baroque violinist she has performed and recorded with: Apollo's Fire, San Francisco Bach Choir, Pittsburgh Camerata, Boston Bach Ensemble, Tafelmusik, Publick Musick, and the Touchstone Pictures soundtrack for the movie *Cassanova*. Naomi

has also toured and performed extensively throughout the United States, Japan and Europe with such ensembles as: Pacific Music Festival, Schleswig-Holstein Musik Festival, New World Symphony, Kent-Blossom Festival, Bowdoin Music Festival, and Banff School of Fine Arts.

Sponsored by: Carolyn and Gary Bjorklund



MARIKA HOLMQVIST

Marika has performed with the Bach Festival for 10 seasons. Originally from Finland, she began violin studies at the age of seven and made her solo debut with Mendelssohn's violin concerto at sixteen. While a student, she was chosen to represent Finland in the European

Union Baroque Orchestra, performing with prominent conductors such as Ton Koopman and Andrew Manze. Marika, whose playing was hailed as "mightily impressive, tonally attractive and intellectually secure" (*Philadelphia Inquirer*), has served as co-concertmaster of Aradia (Toronto) and Artistic Co-Director and concertmaster of Cambridge Concentus. She has toured 30 countries with distinguished European and American early music ensembles and enjoys an active freelance career performing as concertmaster and or principal for ensembles as diverse as Trinity Wall Street Baroque Orchestra (NYC), Spire Ensemble (Kansas City), Handel Choir (Baltimore), and Barocco Boreale (Finland). She has led and coached operas at Harvard and Cornell, taught baroque string techniques at Rutgers, and guest lectured at the Novia Institute (Finland). Her 20-odd recordings include the GRAMMY-nominated Handel's *Israel in Egypt* with the Trinity Wall Street Choir and Baroque Orchestra. Marika holds two masters' degrees (Baroque Violin Performance and Pedagogy) from the Royal Conservatory in The Hague.

Sponsored by: Jenny and Tim Smucker; Jonathan Showe; Jerram and Esther Brown



EDWIN HUIZINGA

Edwin Huizinga has established himself as one of North America's most versatile musicians. Edwin is equally comfortable on the fiddle and the violin. What is the difference you might ask??? It's just a matter of how you dance when you play! Edwin's upcoming 2016-

2017 season includes four new album releases from his bands The Wooden Sky, ACRONYM, Liquid Gold, and a Solo Album. Edwin will be touring all across North America performing, teaching young kids, and spreading the love of music to everyone that has a chance to see and hear him perform. please visit www.edwinhuizinga.com for more information and to contact him yourself and say hello!

Sponsored by: Sharon and James Chibidakis; Sandra and Ned Dewey; Camie and Jack Eugster; Dianne and Arnold Gazarian; Pamela and Dave Hakman; Joanne Taylor Johnson; Leslie and Bob Mulford; Geri Flesher



JOHANNA NOVOM

Violinist Johanna Novom appears as a soloist, chamber, and orchestral musician with ensembles across the US, and tours internationally. A first prize winner of the American Bach Soloists' Young Artists Competition in 2008, Johanna has been

Associate Concertmaster of Apollo's Fire, the Cleveland Baroque Orchestra, since completion of her Master's degree at Oberlin Conservatory. She also performs with Trinity Wall Street Baroque Orchestra, the Boston Early Music Festival Orchestra, Clarion Music Society, Washington Cathedral Baroque Orchestra, TENET, the Sebastian Chamber Players, Concert Royal, and ACRONYM, among others, and is a founder of Diderot String Quartet, a new ensemble dedicated to the performance of 18th and early 19th century repertoire. Johanna was also a 2010-11 fellowship member of the Yale Baroque Ensemble under the direction of Robert Mealy, and is currently based in Brooklyn, NY. This is her seventh season performing with the Carmel Bach Festival.

Sponsored by: Sharon and Stan Meresman



ADRIANE POST

Adriane Post is the leader of Washington National Cathedral Baroque Orchestra, co-concertmaster of New Trinity Baroque, core member of Apollo's Fire, and a regular with Handel and Haydn Society, Trinity Wall Street Baroque Orchestra and groups across the US.

She appeared as concertmaster and soloist with Juilliard415 under the direction of Jordi Savall and Nicholas McGegan, and with Les Arts Florissants and William Christie at Les Rencontres musicales en Vendée. Adriane was named a recipient of the English Concert American Fellowship in 2014 and performed with the English Concert under the direction of Harry Bicket. A founding member of Diderot String Quartet and ACRONYM Ensemble, Adriane discovered the joys of chamber music at a young age. She worked with the Knights, A Far Cry, Opera Lafayette, The American Classical Orchestra, Sarasa Chamber Music Ensemble, Musica Angelica and Wiener Academie. Touring in the US and abroad has brought her to halls such as The Kennedy Center, Carnegie Hall, Alice Tully Hall, Severance Hall, the Grand Théâtre de Bordeaux and the Teatro Real in Madrid. Adriane holds a BM from Oberlin Conservatory and an MM from Juilliard's Historical Performance program. Her principal teachers include Ira Morris, Nicholas Kitchen, Marilyn McDonald, Cynthia Roberts and Monica Huggett. Now based in Brooklyn, NY, Adriane was born and raised in the Green Mountain State and remains a proud Vermonter.

Sponsored by: Camie and Jack Eugster; Jane and Tim Sanders



AMELIA ROOSEVELT

Amelia Roosevelt has performed with the Bach Festival for 11 seasons. She is a founding member of Repast Baroque Ensemble, which performs regularly in New York and tours nationally. Described by *The New York Times* as a "virtuoso duelist," she performs with

the Trinity Baroque Orchestra, the Washington National Cathedral Baroque Orchestra, the Aradia Ensemble, and the American Classical

Orchestra. She has toured internationally with Musica Antiqua Köln, Concerto Köln, and La Cappella de' Turchini. Recording credits include Naxos, MDG, New Classical Adventure, Albany Records, Deux-Elles, Linn Records, Hänssler Classic, Electra, Capriccio, and MSR Records. A New York City native, Amelia holds degrees in violin performance from Stony Brook University, where she studied with Joyce Robbins and Mitchell Stern; the Manhattan School of Music; and the Sweelinck Conservatory in Amsterdam. She graduated with honors from Swarthmore College.

Sponsored by: Dr. Ise Kalsi



JOSEPH TAN

Joseph has performed with the Bach Festival for 18 seasons. Based in the Netherlands since 1997, Joseph maintains an active schedule as a member of ensembles such as the Amsterdam Baroque Orchestra, Anima Eterna Brugge, La Chambre Philharmonique,

and Concerto Cologne and works regularly with pioneers in the field of historical performance such as Ton Koopman, Jos van Immerseel, and Reinhard Goebel. Recent chamber music appearances include the Utrecht Early Music Festival and the National Gallery (Washington, DC) as well as concerts in the Netherlands and Germany. After receiving a Bachelor of Music degree in modern violin from the University of Texas at Austin, Joseph studied Baroque violin with Marilyn McDonald at the Oberlin Conservatory of Music, where he earned a Master of Music degree in 1997. From 1997-2001, he studied with Monica Huggett and Elizabeth Wallfisch at the Royal Conservatory, The Hague.

Sponsored by: Dianne and Arnold Gazarian; Jenny and Tim Smucker



GABRIELLE WUNSCH

In her 13th season with the Festival, Gabrielle enjoys a varied and active performance schedule. She has performed chamber and solo programs at the Utrecht, Barcelona, and Göttingen festivals, and was a prize winner in the 2010 Premio Bonporti International

Baroque Violin Competition held in Rovereto, Italy. She plays regularly with Philharmonia Baroque, which toured this spring, playing at Carnegie's Zankel Hall, Place des Arts in Montreal, and the Walt Disney Hall. She is a member of Voices of Music, and can be found on many of its videos online. In Europe she plays with B'Rock and Nieuwe Philharmonie Utrecht, and has been a member of the Festival Orchestra at Göttingen Händel-Festspiele for 10 years. She regularly performs with the Santa Rosa, Marin, Fresno, and Monterey Symphonies. Gabrielle holds performance degrees from Eastman School of Music (BM) and SUNY Stony Brook (MM), as well as in baroque violin from the Royal Conservatory of The Hague (BM and MM). Major teachers include Pamela Frank and Mitchell Stern for modern violin; Enrico Gatti, Lucy van Dael, Elizabeth Wallfisch, and Manfredo Kraemer for baroque violin. Her solo video of the Biber Passacaglia was released by Voices of Music on YouTube this February.

Sponsored by: Constance and Kenneth Hess; Kirkor Kocek; Sharon and Stan Meresman

strings :: viola



PATRICK JORDAN—PRINCIPAL

Patrick has been principal violist of the Bach Festival for 10 seasons. He began playing the viola at age 11, in his elementary school string orchestra in Lubbock, TX. Patrick started lessons with Susan Schoenfeld, an incredible pedagogue and inspiration. After Patrick

attended the New England Conservatory where he studied with Walter Trampler and Eugene Lehner. Among the things that he brought along from Texas was a life-long interest in cooking. On his 30th birthday, Patrick went to Toronto to play with some of the members of Tafelmusik, and they chose to make him part of the orchestra, where Patrick still plays today. And Toronto introduced him to the nicest woman ever, his wife (and fellow Bach Festival performer) Margaret Gay.

Sponsored by: Sharon and Stan Meresman



KARINA SCHMITZ— ASSOCIATE PRINCIPAL

Karina has performed with the Bach Festival for 12 seasons. She holds the position of principal viola with Apollo's Fire, principal second violin with Tempesta di Mare, and is a founding member of the highly acclaimed 17th-

century period ensemble, ACRONYM. She received her Master of Music degree from the New England Conservatory and her Bachelor of Music from the Cleveland Institute of Music. Past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. She has chamber and orchestral recordings on AVIE, Chandos, Ecliptica, Koch, and Tzadik labels. She performs on a 1987 Hiroshi Iizuka viola made in Philadelphia and a 2011 Francis Beaulieu baroque viola made in Montreal.

Sponsored by: Barbara and Richard Barlow



CYNTHIA BLACK

Cynthia Black, viola, is performing at the Carmel Bach Festival for her first season this summer. Originally from Dallas, Texas, she performs throughout the country as a baroque violinist and violist. She has been a featured soloist with the American Bach Soloists and

has most recently performed with Apollo's Fire, Quicksilver, Les Délices, NYS Baroque, and Publick Musick. She recently completed a D.M.A. at Case Western Reserve University in Historical Performance Practice as a student of Julie Andrijeski where she played violin, viola, and vielle in Medieval, Renaissance, and Baroque ensembles. Her research interests include scordatura practices in late 17th-century Italy and ornamentation in the early string quartet repertoire. She also holds modern viola degrees from the Cleveland Institute of Music under the tutelage of Robert Vernon and Lynne Ramsey.

Sponsored by: Aprille and Gil Lucero



MEG ELDRIDGE

Meg Eldridge has played with the Carmel Bach Festival since 1987. She studied music performance at the University of Michigan, the Manhattan School of Music and at the San Francisco Conservatory of Music. She performs regularly with the Marin Symphony,

the Santa Rosa Symphony, New Century Chamber Orchestra, Oakland Symphony, Sacramento Philharmonic, the California Symphony, the Echo Chamber Orchestra, the Sound Collective, and other Bay Area groups. She plays Baroque violin and viola with the Archangeli Baroque Strings, Marin Baroque, the California Bach Society, UC Berkeley, UC Davis, Jubilate, and Philharmonia Baroque. Meg performs regularly with the Tamalpais String Quartet, The Marin String Quartet, and Lawrence Strings. In the summers, Ms. Eldridge has played at Interlochen, the Vancouver Mozart Festival, the Aspen Music Festival, the Midsummer Mozart Festival, and at the Sunriver Music Festival. Meg plays on a modern viola that was made by Bronek Cison in Chicago in 2007, and on a Baroque French viola made in Mirecourt in the late 1800's. She teaches violin and viola at the Marin Waldorf School. In addition to music, Ms. Eldridge enjoys cooking, running, tennis, and mountain climbing, and holds a third degree black belt in Aikido.

Sponsored by: Jean Brenner; Betsey and Stephen Pearson



KYLE MILLER

Kyle Miller has performed with the Bach Festival for two seasons. Kyle made his concerto debut in 2005 with the Reading (Pennsylvania) Symphony Orchestra as 'the dog' in P. D. Q. Bach's Canine Cantata, 'Wachet Arf!'. Since that day, Kyle has gone on

to study at the New England Conservatory, the Eastman School of Music, and The Juilliard School, the last at which he earned master's degrees in both viola performance and historical performance. Kyle's home base is New York City, and he freelances both in the Big Apple and abroad. A founding member of ACRONYM, Diderot String Quartet, and New York Baroque Incorporated (with whom Kyle has performed Telemann's solo viola concerto and J. S. Bach's sixth 'Brandenburg' concerto alongside Monica Huggett), Kyle also has appeared in concert with Apollo's Fire, the Bach Players of Holy Trinity, Clarion Orchestra, the English Concert, House of Time, Quodlibet Ensemble, the Sebastians, Tafelmusik Baroque Orchestra, and Trinity Baroque Orchestra. Kyle was recently selected to be an English Concert American Fellow. In his spare time, Kyle enjoys eating freshly baked cookies.

Sponsored by: Judy and Gary Logan; Kayla Kennedy

strings :: cello

ALLEN WHEAR—PRINCIPAL

See Page 16 for bio.



**MARGARET JORDAN-GAY—
ASSOCIATE PRINCIPAL**

Margaret has performed with the Bach Festival for 11 seasons. A graduate of the University of Toronto (MM) and Boston University (BM), Margaret performs regularly with the Tafelmusik Baroque Orchestra, the

Toronto Symphony, Opera Atelier, Baroque Music beside the Grange, the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is artistic director of the Gallery Players of Niagara, a chamber music presenting organization based in the Niagara Region of Ontario. For many years she was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. Margaret performs on a cello made by Andrea Castagnieri in 1730.

Sponsored by: Karen Nelson



PAUL RHODES

This is Paul's 26th season with the Festival. Paul holds degrees from Dominican College (BA) as a student of Margaret Rowell, and the University of Texas at Austin (MM) as a student of Paul Olefsky. He is presently a member of Oakland Symphony and has performed

with San Antonio Symphony, Orchestra of Santa Fe, Brandywine Baroque, Rheinische Philharmonie, New Century Chamber Orchestra, Sacramento Symphony, Earplay, San Jose Symphony, Santa Cruz Baroque Festival, Austin Lyric Opera, Monterey Symphony, and served as principal cellist of the Austin Symphony, including a tour of France and Germany, during the 1994-95 season.

Sponsored by: Cynthia Benson; Carol and Don Hilburn



TIMOTHY ROBERTS

Timothy was founder, artistic director and cellist of the Art of Music Chamber Players in Boston for 10 years. He was also a founding member in the South Coast Chamber Music society for the last 13 years. He recently purchased Copley Chamber Players Inc which

is a performing organization as well as a company that provides musical ensembles for functions, events and weddings. His freelance work includes work with the Boston Symphony Orchestra, the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Boston Ballet, Pro Arte Chamber Orchestra, Boston Classical Orchestra, the Florida Orchestra (Tampa) as well as just about every other type of freelance work available in Boston. He has also taught for many years in various towns and music schools since 1984 both private cello and as a chamber music coach and in his private studio in Needham. Mr. Roberts holds degrees in Performance from New England Conservatory, and Northwestern University, and he pursued a doctorate at the Cleveland Institute of Music. He performs on a Gabriello cello made in Florence, Italy in 1751.

Sponsored by: Shirley and Lee Rosen



EZRA SELTZER

Ezra has performed with the Carmel Bach Festival for four seasons. Lauded for his "beauty of tone and keenness of musicianship" (*Opera Britannia*), cellist Ezra Seltzer has performed frequently as guest principal cellist of the St. Paul Chamber Orchestra,

Musica Angelica, Orchester Wiener Akademie, New York Baroque Incorporated, and Early Music New York. In 2015, he was named principal cellist of the Trinity Wall Street Baroque Orchestra. He is a founding member and the principal cellist of the Sebastians, a period instrument ensemble hailed for its "stylistic authority and rhythmic verve" (*The New York Times*). He has also appeared with the Portland Baroque Orchestra, Chicago's Baroque Band, and as a soloist at the Boulder Bach Festival. With the vocal ensemble TENET, he has performed at the Festival Casals de Puerto Rico as well as at Berkshire Bach in Massachusetts. He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard's historical performance program.

Sponsored by: Carolyn and Gary Bjorklund; The Charles and Jeanne Lavagnino Charitable Trust; Samuel Urcis and Marion Zola Foundation; Edie and Lamont Wiltsee; Jeanne and Cyril Yansouni

strings :: double bass



JORDAN FRAZIER—PRINCIPAL

Jordan has performed with the Bach Festival for nineteen seasons. He has performed worldwide with the Orpheus Chamber Orchestra since 1993 and was appointed a member of the orchestra in 2006. He is a former member of the L'Orchestra Ciudad de

Barcelona, and currently is a member of the American Symphony Orchestra, American Composers Orchestra, and is Principal Bass of the Westchester Philharmonic and the Bard Festival Orchestra. In addition, Jordan has performed as Principal Bass with the St. Paul Chamber Orchestra and Australian Chamber Orchestra, with the Pittsburgh and Cincinnati Symphonies, the Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, and the Metropolitan Opera Orchestra. Jordan has also performed and recorded with the Tafelmusik Baroque Orchestra, both in Toronto and at the Klang und Raum Festival in Bavaria. As a chamber musician, Jordan has performed as a guest with the Helicon Ensemble, Speculum Musicae, and the Corigliano, Jupiter, and Daedalus Quartets. Recording credits include Sony Classical, Harmonium Mundi, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon, including the Grammy winning "Shadow Dances", with the Orpheus Chamber Orchestra. Jordan recently recorded ten episodes for PBS with Gerard Schwartz and his All-Star Orchestra. A native of Cleveland, Jordan received his musical training at the Interlochen Arts Academy and the Manhattan School of Music. Since 2001 he has been on the faculty of the Mannes College of Music. He has given masterclasses at the Interlochen Arts Academy, Yale, Rice University, and the National Orchestral Institute. Jordan lives in Fredonia, NY with his wife, bassoonist Laura Koepke, and their two boys. **Sponsored by: Dianne and Arnold Gazarian; Edie and Lamont Wiltsee**



DEREK WELLER—ASSOCIATE PRINCIPAL

Derek received degrees (MM,BM) from the University of Michigan and is a graduate of the Interlochen Arts Academy. He was a lecturer at the University of Michigan and the University of Toledo, and is currently on the faculty of Eastern Michigan University and Interlochen

Arts Academy. In addition to playing in the Michigan Opera Theatre Orchestra, Derek is a member of the Toledo Symphony Orchestra and substitutes frequently with the Detroit Symphony Orchestra. Derek was also a member of a select international committee organized to rewrite the Suzuki bass method and is active as a clinician at Suzuki Institutes nationwide. He owns four basses: a 300-year-old Italian bass, a 200-year-old French bass, and two modern instruments. He frequently plays recitals with his wife, Anna Bittar Weller, a violinist, both in Italy and in the U.S. This is his 17th season with the Festival.

Sponsored by: Dr. Ise Kalsi; Leslie and Bob Mulford



BRUCE MOYER

Bruce has performed with the Bach Festival for 12 years. He is principal bass with the Monterey Symphony and a member of the Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque Orchestra, the Sacramento Symphony and as principal

bass of the Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay area and teaches at Santa Clara, San Jose State and Stanford Universities. Bruce collects and restores antique basses and currently performs on an Andrew Hyde, Northampton, MA, c.1900 double bass and on a Nanur Bruckner, Pest, Hungary c. 1890 double bass.

Sponsored by: Carolyn and Gary Bjorklund; Harvey Lynch; Shirley and Lee Rosen

strings :: theorbo / archlute



DANIEL SWENBERG

Daniel plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic—small, medium, and large. Chief among these is the theorbo—the long lute that you are wondering about. Based in New York, Daniel performs throughout North

America and Europe with a wide range of ensembles: ARTEK, REBEL, The Metropolitan Opera, Mr. Jones & the Engines of Destruction, Ensemble Viscera, New York City Opera, Opera Atelier/Tafelmusik, The New York Philharmonic, the Philadelphia Orchestra, Catacoustic Ensemble, the Four Nations Ensemble, Apollo's Fire, Handel & Hayden, The Green Mountain Project, Tenet, Skid Rococo, the Newberry Consort, Music of the Baroque, the Aspen Music festival opera, Staatstheatre Stuttgart, the Orchestra of St Lukes, and more. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. He is on faculty at Juilliard's Historical Performance program. Daniel received awards from the Belgian American Educational Foundation for a study of 18th century chamber music for the lute,

and a Fulbright Scholarship to study in Bremen, Germany at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music, receiving a Masters degree in Historical Performance (Lute). He studied classical guitar at the North Carolina School of the Arts, and musicology at Washington University (St. Louis). His programing integrates and emphasizes music with the history, sciences, economics, politics, and broader culture of its time. This is Daniel's sixth season in Carmel.

Sponsored by: Diane and Arnold Gazarian; Carol and Don Hilburn

woodwinds :: flute



ROBIN CARLSON PEERY—PRINCIPAL

Robin has performed with the Bach Festival for 22 years. She performs regularly in the Seattle area with the Seattle Symphony and the Seattle Opera and also frequently records with numerous Seattle ensembles for movies and television. Robin earned her Bachelor's

and Master's degrees in music from The Juilliard School, where she was a student of Julius Baker. Throughout her career, Robin has been a featured soloist with many groups, including the Memphis Symphony, the Evansville Philharmonic and Philharmonia Northwest. She has been invited to appear with the Vancouver Symphony as guest principal flute along with several guest appearances with the Detroit Symphony. In May, Robin toured with *Music of Remembrance* as it gave performances in Seattle and San Francisco of operas by Jake Heggie and Gene Scheer. This season's highlights have also included several performances as guest principal flute with the Seattle Symphony.

Sponsored by: Jean Brenner



DAWN LOREE WALKER

Flutist Dawn Walker has been principal flute for 25 years of the Monterey Symphony. She has performed with the Carmel Bach Festival orchestra for more than ten years. She has performed with the San Francisco Opera for more than 20 years and premiered several

operas as principal flute. Ms. Walker toured the United States for two years as principal flute with the SF Opera's touring group, the Western Opera Orchestra. She has performed for many years with the San Francisco Ballet orchestra. She has been a featured soloist with the New Century Chamber Orchestra, the Monterey Symphony and the Carmel Bach Festival Orchestra. She is on the flute faculty of the Community School of Music and Arts in Mountain View and has taught classes at San Jose State University. Ms. Walker received her Master of Music degree with distinction in performance and academic honors from the New England Conservatory of Music in Boston. She has studied with Julius Baker, Frances Blaisdell, Keith Underwood and Claude Monteux. Ms. Walker recently released a CD with SF Opera harpist Olga Rakitchenkov called "Lyric Flute and Harp Musical Offerings".

Sponsored by: Jackie and Peter Henning; Shirley and Lee Rosen; Tom Watling, in memory of Nancy H. Watling

woodwinds :: baroque flute



STEPHEN SCHULTZ

Stephen has performed with the Bach Festival for one season. Stephen, called "among the most flawless artists on the Baroque flute" by the *San Jose Mercury News*, plays solo and principal flute with the Philharmonia Baroque and Musica Angelica and performs

with other leading early music groups such as Portland Baroque Orchestra, Wiener Akademie, and Chatham Baroque. He is a teaching professor in Music History and Flute at Carnegie Mellon University and director of the Carnegie Mellon Baroque Orchestra. In 1986, Mr. Schultz founded the original instrument ensemble American Baroque. Schultz appears on 60 recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, Centaur, NCA, and New Albion. He is active in commissioning new music written for his instrument and in 1998, Carolyn Yarnell wrote 10/18 for solo, processed Baroque Flute and dedicated it to Mr. Schultz. The Pittsburgh composer Nancy Galbraith wrote *Traverso Mistico*, which is scored for electric Baroque flute, solo cello, and chamber orchestra.

Sponsored by: Peggy and Bob Alspaugh



LARS JOHANNESSEN

This will be Lars' first season as a performer. As a flutist, Lars is an active performer and teacher in the San Francisco and Monterey Bay areas. Lars studied modern flute with Lloyd Gowen and Tim Day at the San Francisco Conservatory, where he also began playing

Baroque flute. He pursued post-graduate studies in Baroque flute with Wilbert Hazelzet at the Royal Conservatory in The Hague, Holland. Lars has performed with numerous West Coast early music ensembles and orchestras, as well as a variety of modern instrument groups. Lars appears regularly with Santa Cruz Baroque Festival, Ensemble Monterey Chamber Orchestra and Santa Cruz Chamber Players. Other engagements include performances with Philharmonia Baroque Orchestra, California Bach Society and Jubilate!. Lars also performs Celtic, Swedish and other traditional music. As a studio musician, Lars has recorded for numerous CD releases, including many on the local Gourd Music label. Lars lives in Santa Cruz and has a website at www.larsjohannesson.com.

Sponsored by: Dr. H.Reid and Susan Smucker-Wagstaff

woodwinds :: oboe



GONZALO X. RUIZ—PRINCIPAL

Born in La Plata, Argentina, Gonzalo X. Ruiz is one of the world's most critically acclaimed baroque oboists. He performs as principal oboist with groups such as Philharmonia Baroque, Ensemble Sonnerie, Boston Early Music Festival, The English Concert, Wiener

Akademie, Orchestra of the Age of Enlightenment. His playing is

featured on dozens of recordings including his 2010 Grammy-nominated recording of reconstructions of the four orchestral suites and the concertos of J.S. Bach. In addition to frequent appearances in recital and with chamber ensembles, his groundbreaking work in new music with American Baroque earned the ASCAP Award for Adventurous Programming and the WQXR Record of the Year Award. Ruiz was appointed to the faculty of The Juilliard School in 2009 and for many years prior taught at Oberlin Conservatory's Baroque Performance Institute and the Longy School's International Baroque Institute and has given master classes at many of the best American and European conservatories. His former students now fill most of the key oboe positions in baroque ensembles across this country. Ruiz is an acknowledged expert in reed design, and examples of his work are on permanent display at the Metropolitan Museum of Art. In his free time he enjoys playing guitar and dancing tango. This is his fourth season in Carmel.

Sponsored by: Barbara and Richard Barlow; Mary and Gerald Bock



NEIL TATMAN—ASSOCIATE PRINCIPAL

Neil is in his 21st season (non-consecutive since 1982) with the Carmel Bach Festival. Away from the festival, he is principal oboist of the Arizona Opera Orchestra, Arizona Musicfest, Music in the Mountains (CA), and the Reno Philharmonic Orchestra. Additionally,

Neil is a substitute/extra musician with both the San Francisco Symphony and San Francisco Opera Orchestras. He completed his MM and DM degrees at Indiana "University where he was a student of Jerry Sirucek. He has taught at Indiana University, the University of the Pacific, California State University-Sacramento, and the University of Arizona (Tucson).

Sponsored by: Shirley and Lee Rosen; The David and Judi Zaches Family Foundation



ELLEN SHERMAN

This summer will be Ellen's 18th season with the Carmel Bach Festival. Ellen is principal oboe of the Grand Rapids Symphony. She was formerly principal cor anglais with the New Zealand Symphony Orchestra and principal oboe of the Memphis and Virginia

symphonies. She was a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and served on the faculty at The Apple Hill Center for Chamber Music and The Round Top Festival Institute. Ellen toured Europe with the Utah Symphony in April 2005 and was a guest in 2014. She holds degrees from The Juilliard School (MM) and the New England Conservatory of Music (BM), and has recorded for the Koch, New World, Sterophile and Naxos labels.

Sponsored by: Linda Anderson; Shirley and Lee Rosen

woodwinds :: baroque oboe



STEPHEN BARD

Stephen has performed internationally with period instrument orchestras and chamber ensembles including Tafelmusik, Philharmonia Baroque, Portland Baroque, Arion, Le Concert d'Astrée, American Bach Soloists, Tempesta di Mare, Washington Bach Consort, Folger

Consort, Chicago Opera Theater, Les Boréades, Musica Angelica, and Aradia Ensemble. He has appeared at the Oregon Bach Festival, Vancouver Early Music Festival, Mostly Mozart Festival, Klang & Raum Musikfestival, and the Huntsville Festival of the Arts (Ontario). Stephen also teaches at the University of Delaware and holds a Bachelor of Music from Oberlin Conservatory, and a Bachelor of Arts from Oberlin College.

Sponsored by: Dr. H. Reid and Susan Smucker Wagstaff

woodwinds :: clarinet



GINGER KROFT—PRINCIPAL

Ginger Kroft has performed with the Bach Festival for 10 seasons. Ms. Kroft is principal clarinet of the Sacramento Philharmonic and a member of the Oakland East Bay Symphony. She has frequently performed with the San Francisco Ballet Orchestra and numerous Bay

Area orchestras. Ms. Kroft holds degrees from the San Francisco Conservatory of Music (MM) and Northwestern University (BM). She is a Vandoren International Artist and performs on M13-lyre mouthpieces and Traditional reeds. Currently a faculty member at Santa Clara University, Ms. Kroft also maintains a pre-college studio.

Sponsored by: Sue McCloud



ERIN FINKELSTEIN

Erin has been a participant of the Bach Festival for eight seasons. Originally from Sparks Nevada, Erin received her Bachelors of Music from the University of the Pacific with awards in performance, and earned her Masters of Music in clarinet performance from

Arizona State University. She can be heard performing frequently with the Phoenix Symphony and Arizona Opera. Erin performed with the Monterey Symphony, Sacramento Philharmonic and Opera, Modesto Symphony, Stockton Symphony, Santa Cruz Symphony, Reno Chamber Orchestra and Fresno Philharmonic before relocating to Arizona in 2012. As an active chamber musician, she performs with the Mill Ave Chamber Players and the Finkelstein-Gorelik-Sinclair trio that strives to enliven classical music through dynamic and engaging performances, and through collaborations with other art forms. In addition to her work with the Carmel Bach Festival, Erin has attended the National Orchestral Institute, Domaine Forget Music Festival, and the Bear Valley Music Festival. As a passionate teacher, Erin is adjunct lecturer of music at Phoenix College. She has been lecturer of

clarinet at California State University Stanislaus, and as a visiting lecturer at the University of the Pacific Conservatory of music.

Sponsored by: Sue McCloud

woodwinds :: bassoon



DOMINIC TERESI—PRINCIPAL

Dominic Teresi has performed with the Carmel Bach Festival since 2009. A native of California, he is principal bassoon of Tafelmusik Orchestra and Boston Early Music Festival Orchestra and a member of the chamber groups Juilliard Baroque and

Quicksilver. He teaches at The Juilliard School and the University of Toronto. In demand on dulcian, baroque, classical and modern bassoon, previous engagements include Le Concert d'Astrée, Orchestre Révolutionnaire et Romantique, Philharmonia Baroque, American Bach Soloists, Ensemble Arion, Smithsonian Chamber Players, The Helicon Foundation, Ensemble Caprice and Toronto Consort. His playing has been praised as "stellar" (*New York Times*), "dazzling" (*Toronto Star*), and "reminding us of the expressive powers of the bassoon" (*The Globe and Mail*). An invited artist on CBC Radio, he performed a nationally broadcast radio concert of bassoon concertos and sonatas, and has appeared as an acclaimed concerto soloist throughout Europe, Australia, and North America. He has recorded with numerous ensembles, including the Juno-nominated *Concerti Virtuosi* featuring Fasch's Bassoon Concerto in C Minor with Tafelmusik. Dr. Teresi has been an invited lecturer at the Musikinstrumentenbau Symposium in Saxony-Anhalt. He holds a Masters degree and an Artist Diploma in modern bassoon from Yale University, and a Doctorate in early music from Indiana University.

Sponsored by: Gail and Stan Dryden



LAURA KOEPKE

Laura has performed with the Bach Festival for two seasons. Originally from Cleveland, Laura is the Associate Professor of Bassoon at the State University of New York at Fredonia, where she began teaching in 2007. Laura is principal bassoonist of the Erie Philharmonic

and of the CityMusic Cleveland Chamber Orchestra. Prior to Fredonia, Laura lived in New York City where she performed with the Orpheus Chamber Orchestra on European and US tours, and at Carnegie Hall and Avery Fisher Hall. She has also performed with American Composers Orchestra, New York Pops, the Orchestra of St. Luke's, American Symphony Orchestra, Brooklyn Philharmonic, New York City Opera, and the Westchester Philharmonic. Laura was a member of the internationally acclaimed woodwind quintet, Quintet of the Americas. Laura has performed as a guest artist with Zephyros Winds, North Country Chamber Players, Sequitur, and the Chamber Music Society of Lincoln Center. She has performed at many summer festivals, including the Bard Festival, Bang on a Can, Festival of the Hamptons, Lincoln Center Festival, Bar Harbor Music Festival, and Maverick Concerts. As a soloist, Laura performed with the Western New York Chamber Orchestra and the Orchard Park Symphony. Laura graduated from Baldwin-Wallace College and holds a Masters Degree and Artist Diploma from Yale University School of Music.

Sponsored by: Dr. Ise Kalsi



BRITT HEBERT

Britt has been a participant of the Bach Festival for 22 seasons. A graduate of both the Eastman School of Music and the Cleveland Institute of Music, Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge

City Woodwind Quintet, of which he is a founding member. His past affiliations include the Metropolitan Opera Orchestra, Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach festivals. He has CD recordings on Telarc and Koch International labels.

Sponsored by: Nancy J. Jones

woodwinds :: baroque bassoon



GEORGEANNE BANKER

A native of the New York metropolitan area, bassoonist Georgeanne Banker has performed throughout the United States, Canada, and Europe. Georgeanne frequently performs on modern and historical bassoons and is a co-founder and principal bassoonist of the

conductorless chamber orchestra One Found Sound and OFSQ, the One Found Sound Woodwind Quintet. Georgeanne has appeared with a variety of ensembles including Mercury—The Orchestra Redefined, San Francisco Bach Choir, California Bach Society, The Albany Consort, Magik*Magik Orchestra, The Merced Symphony, and the Lake Tahoe Music Festival Orchestra, where she will appear as a soloist in August 2016. She can also be heard on the albums of such artists as Gem Club, Christina Vantzou, Mother McKenzie, Golden Ghost, and Viking Moses and on the soundtrack of the Oscar-nominated animated short *The Dam Keeper*. Georgeanne earned her Bachelor of Arts degree in history and her Bachelor of Music degree from McGill University and her Master of Music degree from the San Francisco Conservatory of Music. This is her first season in Carmel.

Sponsored by: Suzanne Dorrance

brass :: horn



ANDREW CLARK—PRINCIPAL

Andrew Clark's interest in the horn was encouraged by his musical parents. He entered the Guildhall School of Music and Drama in 1983. There, encouraged by horn professors Halstead, Chidell and Bryant, he was introduced to the joys of historical

instruments and after graduating he went on to perform with many orchestras and ensembles using period instruments or their modern counterparts. Highlights of his career include many years of playing principal horn in London Classical Players (Norrington); Orchestra of the Age of Enlightenment; Academy of Ancient Music (Hogwood);

English Concert (Pinnock); and Amsterdam Baroque Orchestra (Koopman) with whom he recorded Bach's Cantatas. As a soloist he has made several commercial recordings: concertos by Vivaldi, Fasch and Crusell; works for horn and piano by Beethoven and Czerny; the Brahms Horn Trio, Mozart's Horn Quintet, Beethoven's Sextet and the Sonata da Caccia by Thomas Ades. He was also a horn teacher at London's Royal Academy of Music for 17 years and at the Guildhall School of Music and Drama in London for 10 years. Performances of Bach's B minor Mass alone have taken him to Albania; Britain; Canada; France; Germany; Italy; Macedonia; Slovenia; Spain and Switzerland. In 2010 Andrew moved from England with his wife, bassoonist Katrina Russell, to Vancouver Island. Here they have set up a horn making workshop, building customized instruments. He has played principal horn with the Vancouver Island Symphony since 2011.

Sponsored by: Laura and Brad Niebling



PAUL AVRIL

Paul plays period instrument French Horn in the Bay Area. Paul studied music at Boston University. He currently plays with Philharmonia Baroque Orchestra, American Bach Soloists in San Francisco, Mercury Baroque in Houston, Apollo's Fire in Cleveland and Portland Baroque in Oregon.

Sponsored by: Anne and Peter Albano



MEREDITH BROWN

Meredith is well-known throughout Northern California, holding Principal Horn positions with Symphony Silicon Valley, Fresno Philharmonic, and the Santa Rosa, Napa Valley, and Vallejo Symphonies. She has performed with the San Francisco Symphony,

the San Francisco Opera and the San Francisco Ballet, and has served as Acting Principal for the Oakland and Marin Symphonies. Ms. Brown enjoys chamber music and solo performance as well, and in 2009 was awarded 2nd prize in the International Horn Competition. Educated at the Peabody Conservatory in Baltimore, with a master's degree from the San Francisco Conservatory, Ms. Brown lives in Oakland with her rescue kitties.

Sponsored by: Victoria Slichter; Dot and Gerry Williams



ALICIA MASTROMONACO

Alicia holds degrees from Boston University (BM) and UCLA (MM) and studied at the Universität der Künste Berlin. She is currently a freelance musician in California and plays with groups such as the San Diego Symphony, Monterey Symphony, Santa Rosa Symphony,

and Fresno Philharmonic. Alicia is currently pursuing at PhD in musicology at UC Santa Barbara.

Sponsored by: Alan Carlson

brass :: trumpet



ROBERT FARLEY—PRINCIPAL

Robert Farley has performed with the Bach Festival for five seasons. He studied at the Royal College of Music, where he won several prizes including the Ernest Hall Memorial Prize. Robert is now a busy freelance trumpeter playing principal with major orchestras

including the City of Birmingham Symphony Orchestra, the London Sinfonietta, the Orchestra of the Royal Opera House, English National Opera and Stuttgart Baroque Orchestra. He is principal trumpet of the Symphony of Harmony and Invention (Orchestra for the Sixteen) and the Hanover Band, and works extensively with period instrument orchestras at home and abroad. Robert's solo work includes recordings of the Vivaldi Concerto for two trumpets, "Queen of the Night" aria from *The Magic Flute*, Handel arias with Emma Kirkby, a recording of Bach's Cantata 51 as well as Macmillan's *Strathclyde Motet "In Splendibus Sanctorum"*. Robert was soloist on the European Baroque Orchestra's world tour and has recently performed several recitals with the organist David Titterton. Future engagements include performances at home and abroad of Brandenburg No. 2, Cantata 51 and various recitals. He is also the author of *Natural Trumpet Studies* published by Brass Wind Publications and *Play Latin* for Faber Music.

Sponsored by: Mary Kay Crockett; Diane and John Young



LEONARD OTT

Leonard has been a participant of the Bach Festival for 17 seasons. He is a member of the Oakland Symphony and plays trumpet regularly with the majority of the orchestras throughout the Bay Area including Symphony Silicon Valley, San Jose Opera, Modesto

Symphony, Marin Symphony, and San Francisco Opera. Besides orchestral work Leonard performs in many chamber ensembles such as Brassview Quintet and Tutti Forza Trumpet Ensemble. Leonard is also a faculty member at the University of the Pacific Conservatory of Music in Stockton and Chabot College.

Sponsored by: Rosalind and Howard J. Fisher



HOWARD ROWNTREE

Howard has performed in orchestras as a soloist, on both Modern and Period instruments, in many countries in Europe, including Germany, Holland, Switzerland, Ireland, Scotland and France. Howard was engaged as Principal Trumpet with the Leipzig

Baroque Orchestra, as part of the celebrations to mark the 250th anniversary of Bach's death. Howard has been broadcast on both BBC TV and Radio, and on Classic-FM. Recently, on the Baroque Trumpet, Howard performed in England, Germany and Vienna with Harry Christophers and the Sixteen, and in Paris, Innsbruck, Wroclaw (Poland) and London under Paul McCreech, with the

Gabrieli Consort and Players, with whom he has recorded the *Grand Messe du Morts* by Berlioz. Howard is a member of Concerto Copenhagen, with whom he has recently recorded Bach's B-Minor Mass, and has performed and recorded Bach's *Ascension Oratorio* with Frieder Bernius and the Stuttgart Baroque Orchestra. Howard has also performed recitals with world-renowned organist Terence Charlston in Istanbul, Bratislava, Torreciudad (Spain), and many others.

Sponsored by: Shirley and Hersch Loomis

brass :: trombone



BRUCE CHRISP—PRINCIPAL

Bruce has played trombone professionally in the Bay Area since 1989. He is principal trombone of the Santa Rosa Symphony, Marin Symphony, Vallejo Symphony, Oakland Symphony, Symphony Napa Valley, Carmel Bach Festival and Fresno Philharmonic

orchestras and is a member of the Opera San Jose orchestra. Bruce has performed with the San Francisco Symphony and the San Francisco Ballet and Opera orchestras, and plays regularly with the San Diego Symphony. He records frequently at Skywalker Ranch in Marin County. In addition to modern trombone, Bruce enjoys performing renaissance and baroque works on a replica of an instrument made in Nuremberg in 1595. He is a graduate of the San Francisco Conservatory of Music (MM) and the University of Michigan (BME). Bruce teaches trombone at UC Davis and lives in Vallejo with his wife and Bach Festival violinist, Gabrielle Wunsch.

Sponsored by: Anita and Richard Dunsay

SUZANNE MUDGE

See page 16 for bio.



WAYNE J. SOLOMON

Wayne is active as a performer throughout California and the US. He is the bass trombonist with the Fresno Philharmonic Orchestra, Modesto Symphony Orchestra, and Sarasota (FL) Opera Orchestra, second trombonist with the Monterey Symphony, and

has previously held positions with the Napa Valley and Santa Cruz symphonies. He performs frequently with the Pacific Symphony Orchestra, and has also performed with the San Francisco Symphony, San Francisco Ballet Orchestra, Minnesota Orchestra and San Diego Symphony. Wayne is also the orchestra personnel manager for the Fresno Philharmonic, and appeared as soloist along with the other members of the Monterey Symphony low brass section. He has been a member the Carmel Bach Festival and Music in the Mountains Festival in Grass Valley for 16 seasons, and has performed with other summer festivals such as the Cabrillo Music Festival and the American Institute of Musical Studies in Graz, Austria. He has also played with the Sunriver Music Festival in Bend, OR for five seasons. His latest project is opening a nanobrewery in Fresno called Sackbut

Brewing and Barrelwerks. In his spare time he enjoys playing ice hockey, backpacking, cross-country skiing, snowshoeing, and riding his road bicycle.

Sponsored by: Jackie and Peter Henning

timpani / percussion



KEVIN NEUHOFF—PRINCIPAL

Kevin has performed with the Carmel Bach Festival for 27 seasons. He is the principal timpanist with the San Francisco Opera Center Orchestra, the Berkeley and Fremont symphonies, and principal percussionist with the Marin Symphony. Kevin also plays frequently with orchestras throughout Northern California including Oakland, Silicon Valley, California, Santa Rosa, Sacramento, and San Francisco symphonies. He has performed and/or recorded with Philharmonia Baroque, the New Century Chamber Orchestra, Opera Parallele, Live Oak Baroque, the Albany Consort, Jubilant Baroque, and the California Bach Society. At the request of the music director, he joined Orchestre Symphonique de Montreal for its production of Messiaen's opera *St. Francois*. A versatile musician, he performs Broadway shows at Cinnabar Theater, contemporary music with San Francisco's Earplay ensemble, and records for film and electronic media with the Skywalker Symphony. His recordings can be found on Harmonia Mundi, Koch, Wide Hive, New Albion, and Nonesuch labels. Kevin has also performed with the festivals of Aspen, Cabrillo, Mendocino, Other Minds, and Festival of the Americas in Montreal. At the Bach Festival, Kevin performs on hand made period timpani recently created by Aehnelt-Lefima of Cham, Germany.

Sponsored by: Shirley and Lee Rosen



TIM DENT

Tim began freelancing in the San Francisco Bay Area while earning his master's degree in Percussion Performance at the San Francisco Conservatory of Music. He has played regularly with most of the area's orchestras and performing arts groups. This year marks his third appearance with the Festival. As a regular extra with the San Francisco Symphony, Tim has had the opportunity to perform both nationally and internationally as well as record. In 2012 he was part of the American Mavericks Festival with the San Francisco Symphony celebrating that orchestra's 100th birthday. He teaches privately in San Francisco at the French American International School.

Sponsored by: Judi and Al Clark

keyboards

ANDREW ARTHUR—PRINCIPAL

See page 15 for bio.

MICHAEL BEATTIE

See page 16 for bio.



KEENAN BOSWELL

Dr. Keenan Boswell is a graduate of the Juilliard School and Westminster Choir College with a BM and MM in Organ Performance. He recently received a Doctorate in Musical Arts in Opera Coaching from the University of Texas. Dr. Boswell will be joining the faculty at University of Texas as Interim Adjunct Lecturer of Collaborative Piano Studies in September. He has been the principal pianist for the Butler Opera Center's productions of Puccini's *La Bohème*, Strauss' *Ariadne auf Naxos*, Poulenc's *Dialogues of the Carmelites* and Mozart's *Le nozze di Figaro*. Dr. Boswell is recognized as a concert organist who has performed internationally in venues such as St. Mary-the-Virgin, Grace Cathedral, and Saint Peter's Basilica. He currently serves as music director of Peace Lutheran Church in Austin, TX.

Sponsored by: Joanne and Lowell Webster



DONGSOK SHIN

Dongsok has been a participant of the Bach Festival for two previous seasons (2007, 2015). He was born in Boston, studied piano with his mother, Chonghyo Shin, and continued with Nadia Reisenberg at the Mannes College of Music. In the early 1980s, he converted exclusively to early keyboard instruments, including harpsichord, fortepiano, and organ. A member of the internationally acclaimed baroque ensemble REBEL since 1997, he has appeared with ARTEK, Concert Royal, Early Music New York, New York Philharmonic, Orchestra of St. Luke's, Pro Musica Rara, and the American Classical Orchestra, among others. He has accompanied Renée Fleming, Rufus Müller, Rachel Brown, Jed Wentz, Marion Verbruggen, and Barthold Kuijken in recital. He received international recognition as the music director of baroque opera productions with the Mannes Camerata. He has toured throughout the Americas and Europe, been heard on numerous radio broadcasts, and has recorded for ATMA Classique, Bridge, Dorian Sono Luminus, Ex Cathedra, Helicon, Hollywood Records, Lyrichord, Naxos, and Newport Classic. He tunes and maintains early keyboard instruments in the New York area, is the harpsichord technician for the Metropolitan Opera, and tunes, demonstrates, and performs on antique keyboard instruments at the Metropolitan Museum, including the earliest known Cristofori piano. Well known as a recording engineer, producer, and editor of early music recordings, he has three children with wife and early keyboard player, Gwendolyn Toth.

Sponsored by: Bill Lokke

FESTIVAL CHORALE

sopranos



JENNAH DELP SOMERS

Jennah Delp Somers is the co-founder and artistic director of iSing Silicon Valley, a 280-member chorus of girls in Palo Alto. Jennah has performed with the Westminster Choir, The Crossing, and has debuted operas at the Spoleto Festival USA. Jennah

holds degrees in voice performance and music education from the University of Michigan and a Masters in choral conducting from Westminster Choir College. She is celebrating her first appearance with the Carmel Bach Festival.

Sponsored by: Robert Lyle; The Frank and Denise Quattrone Foundation



ESTELÍ GOMEZ

Soprano Estelí Gomez has performed with the Bach Festival for three seasons. A founding member of Grammy award-winning octet Roomful of Teeth, Estelí has appeared as a soloist with the Louisiana Philharmonic, Bach Collegium San Diego, Kingsbury Ensemble,

UT Austin Wind Ensemble, Princeton Pro Musica, and Seraphic Fire. Estelí has taught artist residencies at Yale, Princeton, Lawrence, University of Oregon Eugene, Grinnell, UMKC, Depauw, Bowdoin, and MIT; last year she released Robert Kyr's Songs of the Soul on Harmonia Mundi with Austin-based Conspirare. With Roomful of Teeth she recently performed at Lincoln Center, Ravinia, and Walt Disney Hall; in Seoul, South Korea, Istanbul, Turkey, and Morelia, Mexico; and recorded a Tiny Desk concert for NPR. Highlights of 2015-16 include solo debuts at the Kennedy Center and with the NY Philharmonic. Estelí received her BA in music from Yale, and MM from McGill, studying with Sanford Sylvan. She currently travels and performs full-time. Additional information may be found at esteligomez.com

Sponsored by: The Frank and Denise Quattrone Foundation; Susanne and Bill Tyler



LINDA LEE JONES

The New Orleans native appears regularly with professional choral ensembles in the New York area and is a member of the Western Wind Vocal Ensemble, an a cappella sextet, and the critically acclaimed and Grammy-nominated Choir of Trinity Wall Street. As a member of

Western Wind, Linda works as a teaching and performing artist in high schools, and teaches during the summer at extended a cappella workshops for amateur ensemble singers. Recent performances with Western Wind include a program of Polish Renaissance repertoire with the Folger Consort of Washington D.C., and a semi-staged presentation of Orazio Vecchi's madrigal comedy L'amfiparnasso.

As a member of the Choir of Trinity Wall Street, Linda toured the U.S. and Europe with Europe's leading baroque orchestra, The English Concert. She holds degrees in Voice Performance and Choral Conducting from Loyola University New Orleans and Westminster Choir College of Rider University.

Sponsored by: Robert Lyle; The Frank and Denise Quattrone Foundation; Jonathan Showe



REBECCA MARIMAN

Rebecca has performed with the Bach Festival for seven years, including one summer as an Adams Fellow. A specialist in Baroque repertoire, Rebecca has appeared with leading early-music ensembles, including Bourbon Baroque, Corda Nova, Tempesta di Mare,

Brandywine Baroque, The Dryden Ensemble, and Le Triomphe de l'Amour. She made her Carnegie Hall solo debut performing Handel's Messiah with The Masterwork Chorus in December of 2014. Ms. Mariman is equally at home in contemporary repertoire. She has been a featured soloist in the premieres of works by Laurie Altman and Andrew Bleckner and has performed David Lang's *Little Match-girl* Passion numerous times, including at the Carmel Bach Festival for which she was praised for singing "with beauty and grace" (San Francisco Classical Voice). Ms. Mariman earned her BA in theater from Dickinson College and her masters in voice performance from Westminster Choir College of Rider University.

Sponsored by: The Frank and Denise Quattrone Foundation; Susanne and Bill Tyler



MOLLY NETTER*

Molly Netter enlivens complex and beautiful music with a voice described as "crisp and clear, white yet warm" (*Seen and Heard International*). Known for having "exquisite poise" (*NY Times*) and "[imbu]ing every word of the text with signification" (*The Examiner*),

she has performed as a soloist with the Grammy-nominated Choir of Trinity Wall Street, Les Canards Chantants, the Clarion Music Society, the Smithsonian Chamber Orchestra, the Albany Symphony, Yale Opera, Heartbeat Opera, and Experiments in Opera, as well as with Juilliard415 at Lincoln Center. She has toured internationally in Japan, Singapore and Burma under Masaaki Suzuki and with the Triplepoint contemporary/jazz ensemble. Ms. Netter holds an ad hoc Bachelor of Music degree in composition and contemporary voice from Oberlin Conservatory and a Master's degree in early music voice and oratorio from the Yale Institute of Sacred Music where she studied with James Taylor. Between degrees, she taught English in Kyoto, Japan.

Sponsored by: Jeanne and Michael Adams; Shelley Francel and Cristofer Cabanillas; Dr. Ise Kalsi; The Frank and Denise Quattrone Foundation; Betsy and Robert Sullivan



JENNIFER PAULINO

Jennifer Paulino, soprano, is celebrated for her "graceful yet powerful" and "sensitive and clear" voice (San Francisco Classical Voice). Specializing in baroque, chamber, and new music, Ms. Paulino is in demand as an oratorio and concert soloist across the U.S. She has

appeared with Magnificat Baroque Ensemble, Bach Collegium San Diego, San Francisco Choral Society, Festival Mozaic Orchestra, Seraphic Fire, and the Southwest Florida Symphony. Her international appearances include a recital at the Organs of Ballarat Festival, Australia with concert organist Pavel Kohout, performances of David Lang's *Little Match Girl Passion* with San Francisco Lyric Opera in Denmark, and solo appearances with Leiden Baroque Orchestra (The Netherlands) and Nova Silesia (Poland). Her awards include national finalist in the NATS Artist Award Competition and second prize in the Gerhard Herz Bach Competition. Ms. Paulino studied baroque styles with Jill Feldman and Michael Chance at the Royal Conservatory of The Hague, Netherlands, and completed her undergraduate studies at Westminster Choir College of Rider University.

Sponsored by: Joan and Matt Little; The Frank and Denise Quattrone Foundation



MOLLY QUINN

Molly Quinn is celebrating her third summer as part of the Carmel Bach Festival. She was a 2013 Virginia Best Adams Vocal Fellow, and was part of the festival Chorale in 2015, during which she appeared in the role of Papagena in *The Magic Flute*. Praised for her radiant

sweetness (The New York Times) and pure radiance (Los Angeles Times) Ms Quinn is garnering acclaim across America. Although best known for her interpretations of 17th and 18th century repertoire, she regularly tours with The Bang on a Can AllStars in a collaborative theater project *Steel Hammer* written by Julia Wolfe. Molly makes regular appearances with many leading American orchestras including Apollo's Fire, The Knights NYC, The Sebastians, The Clarion Music Society and Trinity Baroque Orchestra. She appears regularly with New York's TENET ensemble, and can be heard throughout their season offerings and discography including *Uno + One* (2013 Avie) and *The Secret Lover* (2016 Avie) please go to www.tenet.nyc for more information. Molly completed both her Bachelors and Masters in Music at Cincinnati College Conservatory of Music. For more information, please visit www.mollyquinn.com

Sponsored by: The Frank and Denise Quattrone Foundation; Melanie and William Silva



ANGELIQUE ZULUAGA

Angelique has performed with the Carmel Bach Festival for ten seasons. She has performed opera, oratorio, and chamber music throughout the U.S. and South America. Her voice has been described as "dark and delicate" (Indy Star), "a graceful sweet tone" (The Monterey

Herald), and in 2012 was hailed by Fanfare magazine as a performer of "gusto and finesse". As a soloist she has performed under the

direction of Ton Koopman, Kent Nagano, Nic Mcgegan and Michael Tilson Thomas. As an ensemble singer, in addition to her participation with the Carmel Bach Festival, she is currently part of the professional chorale of Philharmonia Baroque, and is in her first season with the San Francisco Opera chorus. Past performance highlights; soprano soloist in Brahms's Requiem with the Indianapolis Symphonic Choir and Orchestra, Handel's Ode to St. Cecilia with the orchestra of St. Luke's at Zankel Hall. She created the role of *Chirinos* in the world premiere "Las Cuerdas del titiritero" by Gerardo Dirie, and has performed The Mother in Menotti's Amahl & The Night Visitors with the Monterey Symphony Orchestra. She most recently appeared as soprano soloist with the San Francisco Symphony in the inaugural concert of "Soundbox".

Sponsored by: Jane and John Buffington ; The Frank and Denise Quattrone Foundation

mezzo-soprano



KATHLEEN FLYNN

Kathleen has performed with the Bach Festival for nine seasons. Her voice has been described as "A voice imbued with theatrical intensity and shimmering beauty" (Globe and Mail) and "A lush voice and hidden reserves of power" (The New Yorker). A Sullivan

Foundation award winner, Kathleen has sung under the baton of Seiji Ozawa, Julius Rudel, Robert Spano, Christopher Hogwood, Mario Bernardi and Jane Glover. She has sung with Chicago Opera Theater, New York State Baroque, at the National Arts Center of Ottawa with the Winnipeg Ballet, The Brooklyn Academy of Music, The Juilliard Theater and The Kennedy Center. Recent performances include Voyage: a recital of French Mélodie in Boston and as Mrs. Goodman in Steven Stucky's *August 4, 1964* with Andrew Megill at the University of Illinois at Urbana-Champaign. Kathleen holds degrees from SUNY Stonybrook (DMA), the Julliard School (JOC & MMUS), University of Toronto (Opera Studies) and Dalhousie University (BMUS). Her recordings include *A Hand of Bridge* by Samuel Barber with the Russian Philharmonic Orchestra and *Fugue Mill*, an album of jazz/celtic fusion. She is currently on faculty at Berklee College of Music and Tufts University in Boston, MA.

Sponsored by: The Frank and Denise Quattrone Foundation; Nancy J. Jones



ALYSON HARVEY

Alyson has performed with the Bach Festival for 10 seasons now. She holds degrees from the Cincinnati Conservatory of Music (MM and Artist Diploma in Opera) and Westminster Choir College (BM). With performances reviewed as "theatrically meaningful" and

"beautiful, compelling, and inspired," her appearances include work with the Atlanta Baroque Orchestra, the Berkshire Bach Society, the Mostly Mozart Festival, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, working with Gian Carlo Menotti, and the Philadelphia Orchestra. She made her Carnegie Hall (continued on next page)

debut in performances of *Messiah* with the Masterwork Chorus of NJ, and her Alice Tully debut in Copland's "In the Beginning" at the New York Philharmonic's Copland Festival. Her professional affiliations have included work with Fuma Sacra, the Philadelphia Singers, Opera Philadelphia, Rodeph Shalom Synagogue, and St. Martin-in-the-Fields Episcopal Church in Philadelphia. Currently voice instructor at Springside Chestnut Hill Academy, Alyson also maintains a private voice studio in Philadelphia, PA.

Sponsored by: Sandie Borthwick and Gloria Souza; The Frank and Denise Quattrone Foundation



ELIZABETH JOHNSON KNIGHT

Liz has performed with the Bach Festival for 13 seasons. Between summers in Carmel, she enjoys a career that includes both solo and choral singing. Some recent highlights include appearances as a guest soloist with the Duke Vespers Ensemble and Sinfonia da

Camera, as well as singing in the chorus of *Messiah* with Ars Lyrica and Orpheus Chamber Singers under the direction of John Butt. Liz sings in a variety of styles, from the role of the Old Prioress in Poulenc's *Dialogues of the Carmelites* to background vocals for the indie rock/hip-hop band. Her greatest love, however, is teaching. This fall Liz will join the voice faculty at the University of Georgia, and has previously taught at Southeastern Oklahoma State University, Murray State University, and the University of Louisiana Monroe. She holds degrees from the University of North Texas (DMA), Indiana University (MM), and the University of Mississippi. For more information, please visit www.lizknightmezzo.com.

Sponsored by: Michele and Bob Axley; The Frank and Denise Quattrone Foundation



KATE MARONEY*

Kate has appeared in recent seasons as a soloist at Lincoln Center with the American Classical Orchestra; in Carnegie Hall and Chicago's Orchestra Hall; and with the LA Opera, Oregon Bach Festival, New York City Ballet, Bach Collegium San Diego, Mark Morris

Dance Group, Bard Music Festival, Berkshire Bach Society, and the Rochester Philharmonic Orchestra. Kate is a passionate believer in the deeply transformative, fully humanizing power of music and in its ability to foster empathy in the community of performers and listeners alike. She particularly values collaborations with kind and generous colleagues who share this conviction. A fervent champion of new music, Kate on the CD of Julia Wolfe's 2015 Pulitzer Prize-winning and 2016 Grammy-nominated work, *Anthraxite Fields*. From 2012 to 2015, Kate toured worldwide with the Philip Glass Ensemble, giving 75 performances of the opera, "Einstein on the Beach." Being part of this historic tour and piece of living art was a profound and transformative experience for which Kate is incredibly grateful. She also learned how to sing numbers really fast. When not singing her heart out, Kate loves being home in Fort Greene, Brooklyn with jazz-musician and composer husband Red Wierenga and their two cats. Kate received a D.M.A. from Eastman in Voice Performance and

Literature with a Minor in Pedagogy, and earned degrees in music from SUNY Purchase and Yale.

Sponsored by: Jeanne and Michael Adams; Dr. Ise Kalsi; Victoria Slichter; The Frank and Denise Quattrone Foundation; Betsy and Bob Sullivan



ALICE KIRWAN MURRAY

This is Alice's 16th season with CBF. She is a member of the Los Angeles Master Chorale under the artistic direction of Grant Gershon. This season, Alice performed Beethoven with conductor Gustavo Dudamel, the L.A. Philharmonic and the Simón Bolívar Orchestra

of Venezuela, Haydn with András Schiff conducting, and sang the U.S. premiere of Esa-Pekka Salonen's "Karawane" as conducted by Lionel Bringuier. Alice has been a member of the Grammy Award-winning Los Angeles Chamber Singers & Cappella and Martin Neery's Millennium Consort. She has also appeared with the Baroque Music Festival Corona del Mar, the Jacaranda Festival, Musica Angelica, Long Beach Opera, and the Live Oak Music Festival. Her recording credits include commercials, television and several film scores (*Ghostbusters*, *The Maze Runner*, *My All American*, and *Fifty Shades of Grey*, to name a few.) This season, Alice was honored to become of a part of Street Symphony, whose mission it is to bring quality music to the incarcerated and homeless population of the Los Angeles area. She is also quite proud of the work she has done as a teaching artist with the Los Angeles Master Chorale's award-winning educational outreach program, *Voices Within* since 2005.

Sponsored by: Jane and John Buffington; Sharon and Stan Meresman; The Frank and Denise Quattrone Foundation



PATRICIA THOMPSON

Patricia has performed with the Bach Festival for 10 seasons, and is thrilled to be back for number 11. Patricia has been a soloist with many Bach Societies around the USA; she often performs on the Hale Library Concert Series programming music

from Gesualdo to Argento. Patricia proudly made her Carnegie Hall solo debut singing *Messiah* with the Master Works Chorus of New Jersey. She was a member of the Dale Warland Singers, and soloist on the award winning recordings *Cathedral Classics* and *December Stillness*. Patricia is a founding member of Luminous Voices, Calgary's professional choir (Canada), and soloist on several of their recordings, including Copland's *In The Beginning*, and Schubert's *Standchen*. She is a member of the Spire Chamber Ensemble of Kansas City, and is the featured "girl singer" with the thundering Cats Big Band. Patricia holds degrees from St. Olaf College, and the Indiana University Jacobs School (MM and DM) and is an associate professor of music at Kansas State University. When Patricia is not singing or teaching young singers, you can find her in her community garden plot growing tomatoes or at home spoiling her cats Pandora (Abyssinian), Tigger (Manx), and Esme (Exotic Short Hair).

Sponsored by: Dr. Ise Kalsi; The Frank and Denise Quattrone Foundation; Kathy and Bill Sharpe



VIRGINIA WARNKEN KELSEY

Virginia has performed with the Carmel Bach Festival for three seasons. Hailed by the New York Times as an "elegant," "rich-toned alto" with "riveting presence," Grammy® Award-winning mezzo-soprano Virginia Warnken Kelsey is known for her heartfelt interpretations

of the works of Bach, Handel, and their contemporaries. In recent seasons, Virginia has appeared on the main stages of Lincoln Center and Carnegie Hall, Spoleto Festival, Festival Casals, among others, performing works such as Bach's St. John and St. Matthew Passions, Handel's oratorios Messiah and Samson, and Vivaldi's Juditha Triumphans under the direction of conductors such as Nic McGegan, Masaaki Suzuki, and Helmut Rilling. Also known for her exciting and unique performances of avant-garde 20th and 21st century works, she is a founding member of the groundbreaking Grammy® Award-winning alternative-classical vocal band Roomful of Teeth. Lauded by Rolling Stone, NPR, and the New York Times, Roomful of Teeth is a vocal project dedicated to mining the expressive potential of the human voice. Through study with masters from singing traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

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tenor



ZACH FINKELSTEIN*

American-Canadian Zach Finkelstein has impressive solo performing credits in North America, the UK, and the Far East. This season Zach made his haute-contre debut in the Paris version of Gluck's *Orpheus et Eurydice* with Opera Grand Rapids. Other credits include

Handel's *Messiah* with the Virginia Symphony, Portland Baroque Orchestra, Victoria Symphony and varied solo repertoire with Pacific Music Works; Early Music Vancouver; Pacific Baroque Orchestra; Symphony Nova Scotia; the Seattle Symphony; the Pacific Northwest Ballet and Chicago's Music of the Baroque. In the 2014-15 season, Zach sang the role of Damon in *Acis and Galatea*, with Nicholas McGegan and Philharmonia Baroque in Berkeley, and with the Handel and Haydn Society in Boston. Zach made his City Opera debut in April 2013 in Rossini's *Mosè in Egitto*, dubbed by the *Times* as one of the Top 10 classical events of 2013. A champion of the avant-garde as well as the Baroque, Zach has sung Satie's *Socrate*, with the Mark Morris Dance Group in tours across the United States, in London, and a recent debut in Shenzhen and Beijing, China. Zach holds an Artist Diploma from the Royal Conservatory of Music's Glenn Gould School in Toronto, and a BA in Political Science from McGill University, in Montreal.

Sponsored by: Jeanne and Michael Adams; Dr. Ise Kalsi; The Frank and Denise Quattrone Foundation; Linda and Jim Riggio; Betsy and Robert Sullivan



TIMOTHY HODGES

Timothy has performed with the Bach Festival for nine seasons. He is presently a member of the Grammy-nominated Choir of Trinity Wall Street in New York and has appeared with many other leading ensembles, including Fuma Sacra, Vox Vocal Ensemble, Clarion

Music Society, Ensemble VIII, Antioch, and Seraphic Fire. As a soloist, Timothy has appeared with Masterwork Chorus of New Jersey, Washington Chorus, Brooklyn Baroque, Garden State Philharmonic, and Princeton Glee Club. Timothy is a graduate of Westminster Choir College.

Sponsored by: Robert Lyle; The Frank and Denise Quattrone Foundation



OWEN MCINTOSH

Acclaimed as a "lovely, tender high tenor" by the *New York Times*, Owen McIntosh has enjoyed a diverse career of chamber music and solo performance ranging from bluegrass to reggae, heavy metal to art song, and opera to oratorio. A native of Northern California, Mr.

McIntosh has shared the stage with the country's finest ensembles including Apollo's Fire, Blue Heron, Boston Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include; Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's Chamber opera *L'isola Disabitata* with the American Classical Orchestra, the Monteverdi Vespers of 1610 with Apollo's Fire and Green Mountain Project, Bach's *St. Matthew Passion* with Grand Rapids Symphony, *il Ritorno d'Ulisse in Patria* with Opera Omnia and Boston Baroque, and evangelist in Bach's *St. John Passion* with Tucson Chamber Artists.

Sponsored by: Jackie and Peter Henning; The Frank and Denise Quattrone Foundation



JOS MILTON

Jos Milton enjoys an active career as a professional singer and educator. Recent credits include a multimedia recital of Schubert's *Winterreise* at the University of Georgia, tenor soloist in Mendelssohn's *Elijah* with the Germantown Symphony Orchestra,

and the Chaplain in Poulenc's *Dialogues of the Carmelites* with Louisiana Opera. His experience as a professional chorister includes many performances with the Carmel Bach Festival and with the Grammy award-winning Conspirare Company of Voices. Milton's exploration into contemporary art song of the American South has led to the recent release of an album entitled *Southerly*—available on the Albany Records label. Jos holds a Bachelor of Music from Trinity University, a Master of Music from the University of Massachusetts, and a Doctor of Musical Arts from the Peabody Institute of the Johns Hopkins University. Dr. Milton serves as assistant professor of music at the University of Mississippi. www.josmilton.com.

Sponsored by: Joan and Wayne Hughes; Dr. Ise Kalsi; The Frank and Denise Quattrone Foundation



STEPHEN SANDS

Stephen has performed with the Bach Festival for eight seasons. A "crystalline tenor" (Backstage) who was praised by the New York Times as "a tenor with a focused, powerful tone" who sings with "subtlety", Stephen Sands is highly sought after as a soloist, ensemble

member and conductor. He has been heard as the Evangelist and tenor soloist in numerous performances of Bach's sacred oratorios. He is a founding member and executive director of the internationally acclaimed Antioch Chamber Ensemble. Stephen has recently been appointed director of Downtown Voices, a semi-pro group that is part of the Trinity Wall Street music program, focused on bringing the best amateur and professional singers in the NYC metro area together for high level performances. Stephen is also the founder and artistic director of Music in the Somerset Hills, a fast growing community music organization dedicated to providing musical experiences of the highest quality to those who live and work in New Jersey's Somerset Hills.

Sponsored by: Elizabeth and Art Pasquinelli; The Frank and Denise Quattrone Foundation



TIMOTHY SHANTZ

Timothy returns to the Carmel Bach Festival for his seventh season. He leads an active career as conductor, collaborator, and tenor holding three conducting positions: Founding director of Luminous Voices, Chorus Master for the Calgary Philharmonic Orchestra, and Artistic

Director of Spiritus Chamber Choir. As tenor, he has performed with Pierre Boulez at the Luzerne Festival Academy, the Calgary Philharmonic Orchestra, Pro Coro Canada, Les Violons du Roy, and at Carnegie Hall with Andrew Megill. Recordings as conductor include "Zachary Wadsworth's The Far West" (Bridge Records, 2016), "Mendelssohn's Te Deum" (Outstanding Recording Award from Choral Canada, iTunes, 2015), and "James MacMillan's Seven Last Words" (iTunes, 2014). He received his Doctorate in Choral Conducting from Indiana University's Jacobs School of Music.

Sponsored by: Gail and Stan Dryden; The Frank and Denise Quattrone Foundation



DAVID VANDERWAL

David Vanderwal, tenor, is in high demand for his clarion lyric vocal qualities. The American Bach Soloists, The Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony Orchestra, New York Collegium, Tafelmusik,

as well as many other regional orchestras across the nation have featured him in roles. He has also appeared as featured soloist with many choral societies nationwide. During this last year Mr. Vanderwal has been busy with workshops and performances with the renowned sextet, Western Wind, Clarion, Concert Royale, Four Nations Ensemble, Waverly Consort, New York Ensemble for Early Music, Vox, the Folger Consort, and has been very busy with New York's St. Thomas Church Choir of Men and Boys. He has recorded under

the Allegro, Delos, Pro Musica Gloriea, and Koch International labels. An award-winning vocalist, David's upcoming engagements include several Handel Messiah, Britten St. Nicholas, and Bach Passion performances, as well as other oratorio works and recitals throughout the season.

Sponsored by: Kayla Kennedy; The Frank and Denise Quattrone Foundation

baritone / bass



CHARLES WESLEY EVANS

Charles has been applauded by the *Washington Post* for his "warm and strong baritone." He began singing professionally as a chorister at The American Boychoir School in Princeton, New Jersey where he toured nationally and internationally, singing

under the batons of notable conductors, John Williams, Zubin Mehta, James Levine, Kurt Masur, Vladimir Spivakov and Lorin Maazel. He maintains an active career as a concert soloist and professional choral singer and recently made his Carnegie Hall and Avery Fisher Hall debuts. His singing has been heard on a variety of broadcast throughout the United States and recorded on a number of notable recording labels. Charles holds a Bachelor of Arts in Music from Brewton-Parker College in Mt. Vernon, GA with further study at the Boston Conservatory of Music and Westminster Choir College of Rider University.

Sponsored by: Robert Lyle; The Frank and Denise Quattrone Foundation



JEFFREY FIELDS

Jeffrey has performed with the Bach Festival for nineteen seasons. Fields hails from the San Francisco area, and sings regularly as soloist and ensemble member with Philharmonia Baroque Orchestra (since 1999), American Bach Soloists (since 2002), Bach Collegium

San Diego (since 2011), and Carmel Bach Festival (since 1998). Jeffrey made his Carnegie Hall solo debut in Handel's Messiah in 2007, under Andrew Megill and returned to Carnegie in 2012 with Aoele Consort. Solo engagements last season included Handel's Teseo at with Philharmonia Baroque Orchestra at Lincoln Center (Mostly Mozart Festival) and Tanglewood, Rossini's Petite Messe Solenne and Haydn Masses at Stanford, and Bach's St. John Passion in Berkeley.

Sponsored by: Lynda and Tom Christal; Robert Lyle; The Frank and Denise Quattrone Foundation



TIMOTHY KROL

This is Tim's 12th season with the Bach Festival. His repertoire spans from early music to modern classical, and everything in between. From 1991-2000, Tim performed and toured worldwide with Chanticleer,

America's premier a cappella vocal ensemble.

He can be heard on thirteen Chanticleer recordings, including the Grammy Award-winning "Colors of Love." As a Bach specialist, he has performed many of Bach's Cantatas, Masses and Passions throughout the United States; including of course, here in Carmel. Most recently, Tim embarked on a new project to resurrect the overlooked song gems of Robert Franz, a 19th century German composer whose friends included Wagner, Liszt, Mendelssohn and Robert and Clara Schumann. Details can be found at Tim's website, TimKrol.com.

Sponsored by: Jackie and Peter Henning; Carol and Don Hilburn; The Frank and Denise Quattrone Foundation



DAVID MCFERRIN*

On the opera stage this past season he sang three roles with Boston Lyric Opera, including the Officer in Phillip Glass' two-character drama *In the Penal Colony*, a performance the *Wall Street Journal* hailed as "disturbingly eloquent." David's other opera credits include

Santa Fe Opera, Seattle Opera, Florida Grand Opera, and the Rossini Festival in Germany. Upcoming concert performances include Bach cantatas and Monteverdi's Vespers of 1610 with the Handel and Haydn Society in Boston and at the Metropolitan Museum in New York. This past season David debuted with the Vermont Symphony, joined New York's Tenet in a program of Praetorius, and was runner-up in the Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall. Past solo concert highlights include appearances with Gustavo Dudamel and the Israel Philharmonic, Monteverdi at St. Mark's Basilica in Venice, and a program of Cole Porter with the Boston Pops. David has also sung at the Blossom, Caramoor and Ravinia Festivals, completed four summer residencies at the Marlboro Music Festival in Vermont, and is a member of the renaissance ensemble Blue Heron.

Sponsored by: Jeanne and Michael Adams; Charlotte Eyerman; Dr. Ise Kalsi; The Frank and Denise Quattrone Foundation; Betsy and Robert Sullivan



DAVID NEWMAN

David has performed with the Bach Festival for seven seasons. A 1995 Virginia Best Adams Fellow, Baritone David Newman enjoys an active and varied concert career throughout North America. Hailed as "electrifying" by the Washington Post and noted by The

Philadelphia Inquirer for his "eloquent, emotional singing," he has a particular love for Baroque music in general, and Bach in particular. His long association as soloist with the Bach Choir of Bethlehem has included many of Bach's major works, and a recording of Pilate in St. John Passion for Analekta. He performs and records regularly with Opera Lafayette, including acclaimed productions of Monsigny's *Le Deserteur* and *Le Roi et Le Fermier*, and the recently released *Lalla*

Roukh by Felicien David, all released on Naxos. He can also be heard on the Dorian, Philips and K617 labels. Mr. Newman teaches voice and music theory at James Madison University. He is the founder of Art Song Central, an archive of free public domain sheet music, and maintains a presence on YouTube, where he teaches ear training and a variety of other subjects through original songs.

Sponsored by: Robert Lyle; The Frank and Denise Quattrone Foundation



PAUL SPEISER

Paul Speiser has performed with the Carmel Bach Festival for nine seasons. He has appeared as Pandolfe in Massenet's *Cendrillon*, Don Alfonso in Mozart's *Così fan tutte*, Sam in Bernstein's *Trouble in Tahiti*, and a staged version of Hugo Wolf's *Italienisches Liederbuch*

at NYU. Other favorite performances include William in *The Fall of the House of Usher* by Philip Glass and Aeneas in Purcell's *Dido and Aeneas*. Paul has performed with Kinnara Ensemble, Luminous Voices, Fuma Sacra, Spoleto Festival USA, and Lincoln Center Festival. He earned a Bachelor of Music degree in vocal performance and music education from Lawrence University, a Master of Music degree in voice pedagogy and performance from Westminster Choir College, and is a candidate for a Ph.D. from New York University, where, as an adjunct faculty member, he teaches voice and conducts the Vocal Performance Choral.

Sponsored by: Mary and John Castagna; The Frank and Denise Quattrone Foundation



JONATHAN WOODY

Called "charismatic" and "riveting" by *The New York Times*, bass-baritone Jonathan Woody is a sought-after performer of early and new music across the United States. He is a member of the Grammy®-nominated Choir of Trinity Wall Street and has performed in recent seasons

with American Classical Orchestra, New York Baroque Incorporated, Bach Collegium San Diego, Nashville Symphony, Pegasus Early Music, Spire Chamber Ensemble, the Carmel Bach Festival, the Oregon Bach Festival, Opera Lafayette, New Amsterdam Presents and Beth Morrison Productions. In 2016, Jonathan was named the winner of the Tafelmusik Vocal Competition and subsequently made his solo debut with Tafelmusik Baroque Orchestra. Jonathan holds degrees from the University of Maryland, College Park, and McGill University and currently resides in Brooklyn, NY.

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FESTIVAL CHORUS

soprano



JOY JENNINGS DANZIGER

Ms. Jennings Danziger has participated in the Carmel Bach Festival for the past two years, and is enjoying singing in this 2016 season. Joy has had the privilege of singing her whole life, thanks to musical parents.

Before relocating to the Monterey area, she sang with the Modesto Masterworks Chorus and Modesto Symphony Orchestra Chorus. After moving and continuing her work as a Junior High teacher, she sang with Aria and Urban Renewal. Retirement brought a move to Aptos, where Joy now sings with the Santa Cruz Choral.



JODY LEE

Recently relocated from Washington DC, Jody performs with I Cantori di Carmel, Madregalia and Hartnell Community Chorus. She holds a B. Mus. from Brock University and was a soloist, adjudicator, voice instructor and chorister throughout Southern Ontario through

2011. As Assistant Choirmaster/Soprano soloist at St. George's Anglican (St. Catharines), she worked extensively with composer John Butler, and appeared regularly with Niagara Vocal Ensemble and Opera Ontario - and with Carmina Inc. after emigrating to the US in 2009. An accomplished glass artist, Jody explores music's influence and impression upon her artistic endeavours. This is Jody's first season with Bach Festival Chorus.



CAROLYN MAZENKO

Carolyn's family tradition of July-in-Carmel started in 1958 when her dad (baritone Herb Cabral) began three decades of singing with the Chorale. As a Festival usher, Carolyn remembers listening from the airless balcony of the pre-renovation Sunset; then joining

the Chorus for 1971-73, and marrying the Tower Music Fr. Horn player (Max). After 20+ years of administrative work in oncology and bioengineering at Stanford, Carolyn returned to the Festival Chorus in 2014, making this her sixth season. She also sings with Oratorio Society of Palo Alto and I Cantori di Carmel, and is deeply grateful to participate alongside many inspirational musicians.



LESLIE MULFORD

Leslie has degrees in German, in Translation and in Law. In her working days, she has had careers as a teacher, as an investment manager and corporate vice president and as a translator. Once retired, she rediscovered the joy of singing and began volunteering in various

local organizations. She is currently a Senior Peer Counselor for Alliance on Aging and can frequently be found in the Bach Festival Office taking ticket orders. Ms. Mulford has participated in the Carmel Bach Festival for 9 seasons.



DOTTIE ROBERSON

Dottie is a graduate of UCSC. She has sung with each of the major local choirs on the Monterey Peninsula and in three operas at Hidden Valley. 2016 is her 45th year as a soprano in the chorus singing alongside the gorgeous voices of our CBF Chorale and it is

the 50th year of participation with the Festival, in general. Singing in the Bach Festival is a treasure of music, friendships, and delight in celebrating the beauty of life.



ELISECLAIRE ROBERTS

EliseClaire has participated in the Carmel Bach Festival for three seasons, performing solos in the Young Musicians' Showcase in 2012 and 2013, singing in the Youth Chorus in 2012 and its reunion concert in 2014. This is her first year in the Chorus. She has sung with

Cabrillo Symphonic Chorus, and is a member of I Cantori di Carmel. In high school, she performed in the ACDA Regional and State Honor Choirs, and gold-medaled at CMEA regional and state solo festivals. EliseClaire is a 2016 graduate, studying at Monterey Peninsula College, concentrating on physics and math.



TAMARA EARLEY SOMMERVILLE

Tamara is an Early Childhood Education teacher with a B.A. from U.C. Santa Cruz, sings with I Cantori di Carmel (2010) and VOCI Chamber Ensemble, and is on the I Cantori board of directors. Music has always been a large part of her life with musical parents,

siblings and church to encourage her first years learning the flute then moving on with choral music in high school. Tamara has worked hard to attain proficiency in classical/choral music and studies voice with Anne Burleigh. Her first solo for I Cantori di Carmel was in 2014 singing the "Pie Jesu" from Faure's Requiem.



CYNTHIA STORMER

Cynthia sang with the Bach Festival Chorus in 1992-1993 and returned for the 2013-2016 seasons after a 20-year hiatus. She minored in music at West Virginia Wesleyan College and holds an M.B.A from Golden Gate University. She has performed with the Université de

Dijon chorus and with the Boston Masterworks Chorale. Locally she sang many years at Mayflower Presbyterian Church. Cynthia also

enjoys snow skiing, scrapbooking, travel and family history. When not engaged in those pursuits, she works as a Vice President of Talent Management for HSBC.

alto



ELEANOR BENNETT-WHITE

Eleanor has participated in the Carmel Bach Festival for three years. She graduated from York School this spring and plans on including vocal performance in her future studies.



PHYLLIS EDWARDS

This is Phyllis' eleventh season with the Festival Chorus. She has performed with I Cantori di Carmel, VOCl a cappella ensemble, Forest Theater, and Monterey Peninsula College Theater. She has been a teacher, a school principal and a district curriculum

director and served as a writer and editor for National Geographic Learning for ten years. She holds degrees from Boston University (M.Ed.) and Wheaton College (B.A.)



UTA FRANCKE

Uta Francke is professor emerita in genetics and pediatrics at Stanford University and a current member of the Stanford Symphonic Chorus. She grew up in Germany where she studied piano and sang in choruses as a child and university student. After moving to the

SF Bay area in 1989, she joined Schola Cantorum. Having tremendously enjoyed listening at the Carmel Bach Festival for more than a decade, she is now super excited about singing with the chorus for the first time.



SUSAN PAGE HOCEVAR

Susan is an Associate Professor in the Graduate School of Business and Public Policy at the Naval Postgraduate School. She has a PhD in Business Administration from University of Southern California.

She is currently singing with Aria, a women's choir established in 2012. She has sung in the past with Monterey Symphony Chorus and the local jazz group, Urban Renewal. This is her second season with the Carmel Bach Festival Chorus. Susan wants to particularly acknowledge the vocal encouragement she received from Gene Bullock-Wilson that launched this musical adventure.



KATHY KIRKWOOD

Kathy has a M. Mus. in flute from Ohio University. This is her 5th season with the Bach Festival Chorus. She directs the choirs at All Saints' Episcopal Church in Carmel and sings with the Camerata Singers and Madregalia. Kathy works in Human Resources

at Interim, Inc., a non-profit agency providing housing and supportive services to adults with psychiatric disabilities.



MARYCLARE MARTIN

MaryClare is presently the elementary music specialist at Toro Park School, preK-3rd grades, and choral music organizer at Bookmark Music in Pacific Grove. As an "itinerant musician" she also enjoys subbing in various churches as an accompanist/director.

She received her degrees from Texas Tech University (MMusEd, BApplied Music in piano). This is MaryClare's tenth season as a member of the Festival Chorus.



SUSAN MEHRA

Ms Mehra has participated in the Carmel Bach festival for 24 seasons. She is assistant conductor of I Cantori di Carmel and director of VOCl a cappella Chamber Ensemble. As a retired Clinical Psychologist, conducting and singing has been her own best form of therapy.



SUSAN MEISTER

This is Susan Meister's third year with the Carmel Bach Festival. She is a journalist who now writes editorials on issues involving social justice. She is also a producer of concerts in venues around Monterey County, which she occasionally narrates. She has spent five

seasons with I Cantori de Carmel and, when not writing or rehearsing music, is a perennial student of literature and film.



NANCY MICCOLI

Nancy Miccoli has participated in the Carmel Bach Festival for 13 seasons. Nancy is the office administrator for Legal Services for Seniors and is a member of Camerata Singers and San Carlos Church Choir. She is also a passionate cook and donates wine paired

dinners and/or fabulous cakes for various fundraisers.



KELLIE MORGANTINI

2016 marks Kellie's ninth year with the Festival Chorus. When not singing for the Carmel Bach Festival and Camerata Singers, Kellie serves as Legal Services for Seniors' (a non-profit law firm serving Monterey County seniors 60+ years of age) Executive Director and Managing Attorney.



CORRIE POGSON

Corrie is a Project Director for the Defense Manpower Data Center and holds degrees in Psychology from the University of Akron (PhD) and the University of Kansas (BA). She has performed with Aria, Urban Renewal, the Monterey Symphony Chorus, and the Tulsa

Oratorio Chorus. Corrie has participated in the Carmel Bach Festival for three seasons.



JEAN WIDAMAN

Jean joined the 4th/5th-grade choir at First Methodist Church, Santa Monica, and has been singing ever since. She sang in the Occidental College Glee Clubs under Dr. Howard Swan for four years, and later received her Ph.D. in musicology from Brandeis

University, specializing in early Renaissance music. She has taught music at every level from kindergarten to graduate school, and currently serves as Alto Section Leader at St. Dunstan's Episcopal Church in Carmel Valley. This is Jean's 26th season with the Carmel Bach Festival Chorus.



PEG WITTROCK

In her 14th year singing with the Festival Chorus, Peg sings with the Camerata Singers, and St. Mary's by the Sea choir. Recently retired from her private practice in Speech/Language Pathology, she and her husband David enjoy 5 grandchildren, increased

traveling, gardening in their Pollinator Garden, and their bees. Peg holds degrees from Miami of Ohio (BS) and Purdue (MS).

tenor



MARY FORBORD

Mary has participated in the Carmel Bach Festival for nine seasons. She also sings with Camerata Singers. She retired from teaching nine years ago and is now filling her life with music, travel, and family. Because she looks forward all year to reconnecting with Andrew

Megill and the singers in the Bach Festival Chorale, July is one of her favorite months.



JOHN KOZA

This is John's 21st season with the Festival. John is also the artistic director and conductor for the Camerata Singers since 1999; director of music for the First Presbyterian Church of Monterey and is on the adjunct faculty for Hartnell College. John earned his Bachelor

of Music in vocal performance and his Master of Music in choral conducting from San Jose State University. John has had a unique trajectory with the Festival starting out singing in the chorus for five seasons, then singing in the chorale for four seasons before becoming one of its conductors. Well known for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.

Sponsored by: Carol Lee Holland



OTTO NEELY

This is Otto's first year with CBF. Otto has been singing since childhood in church, school choirs, musical productions and social events. During his 20 year military career he sang in and directed chapel choirs and developed a love for Barbershop singing. After 20 years in

the aerospace industry, he moved to Monterey and resumed singing, playing the trombone and euphonium in the Monterey Community band, the MPC Jazz and Concert bands. He has sung locally with the Monterey Peninsula Choral Society, I Cantori, the Cypressaires Barbershop chorus and a performance of the Rutter Requiem at Lincoln Center.



MARK STEVENS

This is Mark's 13th year with the Bach Festival Chorus. He holds a BS from West Point, and an MS from Rensselaer Polytechnic Institute. A Professional Engineer on the faculty at the Naval Postgraduate School, he continues to pursue singing as a lifelong avocation. He sang

with the West Point Glee Club and has sung locally with I Cantori di Carmel and the Camerata Singers, as well as with Alan Petker's Consort Chorale and the Marin Symphony Chorus.



DAVID WITTROCK

David joined the Bach Festival Chorus Tenor section 14 years ago and treasures the association with other musicians. He started early, learning improvisational harmonies in family sings, then in the U.S. Army in Turkey, introducing Turkish audiences to barbershop

as a style. High School work in radio culminated in working for the local NPR affiliate, KAZU, as Morning Edition host and Operations Director. After retirement, he continues doing voiceovers, singing with the Camerata Singers and church choir, and blacksmith demonstrations from a portable forge of his design.



ARTHUR WU

Arthur Wu is 27 years old, trained as a tenor and has a bachelor's degree from UCSB in music. He has performed in L'incoronazione di Poppea by Monteverdi, Il Barbiere di Siviglia by Rossini, and Luisa Fernanda by Torroba. In addition to these, He has also performed in numerous opera scenes from L'elisir d'amore, Die Zauberflöte, Edgar, and many others at UCSB. He was in I Cantori di Carmel, a soloist as well as chorus member in the MPC chorus, and at UCSB, the chamber choir. Arthur is preparing to audition for graduate programs this coming winter.



WENDEL YEE

This is Wendel's second year with Carmel Bach Festival. He has been a long-time interventional cardiologist in both Salinas and Monterey. Music has provided balance to a demanding medical career. He has studied voice for over 15 years with Nancy Bennett, Harvey Marshall, and David Gordon and sung for years with both Camerata Singers and I Cantori di Carmel. As he follows his journey into retirement, he is delighted to be able to continue performing with the CBF family of singers.

baritone



JOHN CASTAGNA

This is John's fourth season with the Chorus. After retiring from a career in the Los Angeles area as a general surgeon, he and his wife, Mary, moved to the Monterey Peninsula and have become busy with various volunteer activities. He also sings with I Cantori di Carmel. Other pursuits include photography, tennis, hiking and enjoying the many cultural resources of this area.



WILLIAM GEE

Bill received his BA in music from San Francisco State University. He taught music in the Monterey Peninsula School District for 35 years. Presently, Bill is in his 12th year as a member of the Festival Chorus. Bill is also a member of I Cantori di Carmel as well as continuing playing trumpet and French horn with the Hartnell Jazz band and orchestra. Bill has played trumpet and French horn in the Vallejo, Ventura, and Monterey Symphonies and El Mariachi Mixtlan.



VINZ KOLLER

Vinz consults for governments, non-profits and foundations in workforce development, career education, and program effectiveness. He has an MA in International Policy from the Monterey Institute of International Studies and a BA in political science and English from the University of Zurich, Switzerland. In his free time he likes to hike the Big Sur coastline, paddle on the bay in his kayak, climb Sierra peaks on skis, or ride the bike trails at the Fort Ord National Monument. He started singing as a boy soprano in his father's choir in Schaffhausen, Switzerland. This is his 19th season with the Carmel Bach Festival.



FRANK RAAB

Frank is a former Navy and commercial airline pilot and longtime professional software developer singing in the Festival Chorus for his fourteenth year. He received his BA from Stanford and is president and founder of Spectrum Software Services, Inc. Frank also sings with the Camerata Singers and Madregalia.

pianist/accompanist



LUCY FARIDANY

Lucy Faridany, pianist, holds a post-graduate diploma in piano accompaniment, with distinction, from the Royal Academy of Music in London. She is the accompanist for the Unitarian Universalist Church of the Monterey Peninsula and is active as a freelance collaborative pianist. She teaches piano at Santa Catalina School and has a large private teaching studio. She lives in Carmel Valley with her husband, Rob, and daughter, Giulia.

Volunteer Chorus sponsored by: Sandie Borthwick and Gloria Souza



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MUSIC & IDEAS

The following events are free and open to the public.



pre-concert lectures

POMP AND SENSIBILITY

**Saturdays, July 16 & 23,
6:45–7:15pm, Studio 105**

Handel composed his wildly colorful *Water Music* to entertain King George I during an evening boat ride on the Thames. 30 years later, J.S. Bach's son, Carl, wrote his *Magnificat* in the new and gallant "sensitive style," as an audition for a job. David Gordon describes the genesis of these two very different works.

TO WHOM IT MAY CONCERN

**Sundays, July 17 & 24,
2:30–3:30pm, Studio 105**

Bach's beloved Mass in B Minor is a work of major importance in choral repertoire. David Gordon discusses this composition's unique significance in Bach's career, and explains the influence it has had on the performance of Bach's music in North America and in Carmel.

SEBASTIAN AND HIS BOYS

**Mondays, July 18 & 25,
7:00–7:30pm, Studio 105**

Festival Concertmaster Peter Hanson, leader of our Monday concert, joins David Gordon to discuss the art of playing 18th century instruments. Together they will also chat about contrasting styles of the composers featured in our Monday concert: J. S. Bach and three of his quirky sons.

OF GODS AND HUMANS

**Tuesdays, July 19 & 26
6:45–7:15pm, Studio 105**

Mozart's *Idomeneo* is a powerful and lyrical tragedy and is Mozart's first great operatic masterpiece. He was determined to break old rules and to make his name by creating something completely new and exciting, and he succeeded. David Gordon, narrator of the performance, sets the scene.

THE SWEET POWER OF SONG

**Thursday, July 21
7:00–7:30pm, Studio 105**

David Gordon already had a global performing career when he first appeared as tenor soloist at the Carmel Bach Festival in 1983. Drawing on his long experience and his deep insights into the world of singing, David introduces this showcase of our Festival vocal soloists in two centuries of songs about water!

A MIGHTY FORTRESS IS OUR BACH

**Fridays, July 22 & 29
6:45–7:15pm, Studio 105**

Friday's concert centers around two musical monuments: Bach's most famous Lutheran cantata "Ein feste Burg" and a celebratory symphony by Felix Mendelssohn based on that very cantata. David Gordon explains how and why Bach so deeply inspired not only the Jewish Mendelssohn, but also the 20th-century composers Villa-Lobos and Holst.

open sessions and additional lectures

OPEN REHEARSALS AT SUNSET CENTER

Saturday, July 9, 2:30pm

Saturday, July 9, 7:00pm

Thursday, July 14, 10:00am

Artistic Director Paul Goodwin and Concertmaster Peter Hanson lead these onstage working sessions for our Main Concerts. Gather in the Sunset Foyer 30 minutes beforehand for an introduction by Festival Dramaturge David Gordon.

ANDREW MEGILL LECTURES

The Influences of Bach

Wednesday, July 20, 4:30–5:30pm, Studio 105

Based on the *Immortal Bach* repertoire at our Wednesday Mission concerts, Associate Conductor Andrew Megill will discuss and demonstrate works by composers whose works were influenced by J.S. Bach.

Changing Traditions

Tuesday, July 26, 11:00am–12:00pm, Studio 105

A discussion of how traditions of performing J.S. Bach and other Baroque composers have changed over time.

free concerts

COMMUNITY CONCERT

Thursday, July 21, 7:00pm, Oldemeyer Center, Seaside

This free concert, now in its 31st year in Seaside, showcases a string quartet and vocal octet from the chorale in an informal 60-minute performance.

TOWER MUSIC

Enjoy pre-concert brass music before most Main Concerts at the Sunset Center Terrace and outside at the Carmel Mission. See the 2016 At-A-Glance for dates and times.

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COMMUNITY ENGAGEMENT

The Carmel Bach Festival was built on a foundation of community engagement; that spirit has run through the very fibers of the Festival since its founding in 1935. We believe that all people have the right to express themselves through art and to have access to the transcendent beauty of the music. We aim to build an even more inclusive and welcoming environment in which people see themselves reflected in the art.

As a music organization that has been one of the pillars of the arts community, it is our responsibility to bring music to local areas in order to help increase the vibrancy and strengthen the fabric of those societies that are losing the arts through decreasing resources. Seaside and Salinas are two communities seeing these decreases, and through our partnerships, we are working to become a catalyst for positive social change and create lifelong learning opportunities for all ages.

FAMILY CONCERTS

The Epic Adventures of Leonard & Rasmus has delighted audiences of all ages since 2014. The characters, stories, and scripts are created by Suzanne Mudge, who also curates the music for each concert, and features members of the Festival Orchestra. Our intrepid duo takes listeners on action-packed whirlwinds of musical experiences that are delightfully interactive and fun! Audiences experience a live concert with narration provided by our conductor, Paul Goodwin, and listen to a wide variety of music—classical, jazz, world, and folk music—all set within an engaging and educational storyline.



2015 Family Concert

DEEPENING CURRENT PARTNERSHIPS

YOUTH MUSIC MONTEREY/YOUTH ORCHESTRA OF SALINAS (YOSAL)

Carmel Bach Festival musicians have worked with YOSAL music students since 2010. These workshops, group lessons, and collaborative concerts provide an opportunity for students to experience and learn from world-class musicians. Our partnership with Youth Music Monterey began in Fall 2015, with Suzanne Mudge coaching the brass ensemble and orchestra sectionals. Several YMM musicians performed at the Cottages, Gardens, and Cantatas event in April. We continue to engage students from both organizations in collaborative endeavors and by extending invitations to rehearsals, concerts, and year-round festival events.



SEASIDE

Our partnership with Seaside dates back to 1986 when we began providing free community concerts at The Oldemeyer Center. Listeners have enjoyed hearing the Tower Brass, Woodwind Ensembles, and Chorale members presenting a wide variety of music. We have added another partner in Seaside, St. Francis Xavier Church, and presented our first Fall concert there in 2015. In the Fall of 2016, we will present our 2014 Family concert, *The Epic Adventures of Leonard and Rasmus: Around The World*, in Spanish at St. Francis Xavier. The concert will include the Seaside HS Brass Ensemble as well as classrooms from the MPUSD including the International School of Monterey, Ord Terrace, and Marina Vista.

RANCHO CIELO YOUTH CAMPUS

The Carmel Bach Festival seeks to illuminate and share the relevancy of music and the arts for everyone. The arts give us beauty, joy, and a means of expressing ourselves. In that spirit, we engage musicians during a five-month residency to perform and interact with the RC youth in meaningful ways, opening pathways to future possibilities in their lives.



TRAINING PROGRAMS FOR YOUTH AND EMERGING ARTISTS

VIRGINIA BEST ADAMS VOCAL MASTER CLASS

Four vocalists at the beginning of their professional careers are selected for a four-week series of public master classes, private coaching, and career mentoring. They are guided by our highly distinguished artists/teachers with decades of experience in Baroque concert repertoire and opera.

COMMUNITY ENGAGEMENT—Continued

CIRCLE OF STRINGS

Initiated in 2013, our COS program has seen increased participation since its inception. Directed by Associate Concertmaster Emlyn Ngai, our string faculty presents workshops on Baroque performance practice, improvisation, audition preparation, and master classes, as well as coaching individuals and chamber ensembles.



EXTENDING OUR REACH ON THE MONTEREY PENINSULA

LOCAL SCHOOLS

In 2014 we first began working with high school music students during the regular school year. We send our musicians several times a year to coach the strings, brass, and woodwind students at Seaside High School. To deepen our impact on this school, we established an 8-week residency with the brass students, culminating in a performance with Bach Festival musicians at the Fall 2016 Family Concert. In addition, we worked with the Carmel and Monterey HS brass students in April of this year and presented assemblies at Carmel HS and the International School of Monterey.



It is our privilege to be a part of the communities and organizations with whom we partner, and as we continue to build, we are expanding our programs to encompass an even broader range of community engagement initiatives. For more information about any of these programs, please visit our website at www.bachfestival.org or contact Suzanne Mudge, director of community engagement, at (831) 624-1521 x17 or sue@bachfestival.org.

Community engagement photos provided by Randy Tunnell and D.M Troutman.



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SHAKESPEARE IN MUSIC

2016/2017 Season

Music Director & Conductor Max Bragado-Darman

CONCERT I October 21–23, 2016

John Wineglass

Big Sur: The Night Sun

(Composed for the Carmel Centennial Celebration
with support of the Big Sur Land Trust)

Ludwig van Beethoven

Concerto for Piano, Violin and Cello in C Major,
Op. 56 ("Triple Concerto")

Anna Petrova, piano • Rebecca Anderson, Violin
Christine Jeong Lee, Cello

Sergei Prokofiev

Romeo and Juliet, Suite No. 2

CONCERT II November 18–20, 2016

Johannes Brahms

Variations on a theme by Haydn, Op. 56

Felix Mendelssohn

A Midsummer Night's Dream Overture, Op. 21
and Incidental Music, Op. 61

Featuring: Mary Bragado, Angelique Zuluaga,
Michael Jacobs, Doug Toby and I Cantori

CONCERT III February 17–19, 2017

Ludwig van Beethoven

Coriolan Overture, Op. 62

Jean Sibelius

Violin Concerto in D Minor, Op. 47

Sergej Krylov, Violin

Johannes Brahms

Symphony No. 3 in F Major, Op. 90

CONCERT IV March 17–19, 2017

Giuseppe Verdi

La Forza del Destino - Overture

Hector Berlioz

Three movements from *Romeo and Juliet*

Piotr Ilyich Tchaikovsky

Romeo and Juliet

Leonard Bernstein

West Side Story (Excerpts)

CONCERT V April 21–23, 2017

Giuseppe Verdi

Othello, Arias of Desdemona

(Act IV - "Willow Song," "Ave Maria")

Cyndia Sieden, Soprano

Gustav Mahler

Symphony No. 4 in G Major

Cyndia Sieden, Soprano

CONCERT VI May 19–21, 2017

Otto Nicolai

The Merry Wives of Windsor

Antonin Dvořák

Piano Concerto in G Minor, Op. 33

Michael Noble, Piano (Winner of the Carmel
Music Society Piano Competition 2013)

César Franck

Symphony in D Minor

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An Installation of Icons, with accompanying lectures and workshops.

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FOUNDATION ENDOWMENT

Over the years, individuals and foundations have made generous gifts to the Festival Endowment, which now generates significant annual revenue. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. The Festival accepts gifts to our endowment for general and restricted purposes. Gifts or pledges can be made with cash, stock and securities, or for the future with a planned gift. Gifts can be made anonymously or can be recognized in perpetuity.

GOLDEN CHAIRS

The Golden Chair program, which was established in 1987 in honor of the Festival's 50th season, recognizes gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Each Chair represents orchestra positions and artists who have made special contributions to the Festival over the years. Each of these valued supporters is recognized in perpetuity.

IMPRESARIO CHAIRS (\$100,000)

Virginia Best Adams Master Class

Friends and Family of Virginia Best Adams

Chorale and Chorus

Ruth S. Hoffert

Mary Jo and Bruce Byson

Music Director

Virginia Best Adams

Baroque Keyboard Performance

Violet Jabara Jacobs

CONDUCTOR CHAIRS (\$50,000)

Conductor

Richard D. Colburn

Arnold and Dianne Gazarian

In honor of Bruno Weil

David and Lucile Packard

DISTINGUISHED ARTIST CHAIRS (\$25,000)

Johann Sebastian Bach

Family and Friends

In honor of Sandor and Priscilla Salgo

Choral Director

The Joy Beldon and Helen Belford

Memorial Fund

Mezzo-Soprano

Linda Jacobs

Mark Talbrook

Mr. and Mrs. Jephtha A. Wade, Jr.

Cello

The Mark S. Massel Memorial Fund

Mrs. Mark Massel

Concertmaster

The Howard H. Buffett Memorial Fund

Roberta Bialek Elliott

Susan Lansbury

Cynthia Snorf

Carolyn Akcan

SOLOIST CHAIRS (\$20,000)

Associate Concertmaster

Mrs. Raymond Chrisman

Baritone

Kevin Cartwright and Stephen Eimer

In memory of Frank H. Eimer

Flute

The Mrs. Leslie M. Johnson Memorial Fund

Elizabeth Johnson Wade

Jean Brenner & Family and Friends

In memory of Alan T. Brenner

Oboe

Barbara Bucquet

In memory of Howard Bucquet

Organ

Jane and Jack Buffington

In memory of Mary & Arthur Fellows

Soprano

Betty Jo and Robert M. Graham

Tenor

Margot Power and John Clements

Trumpet

Shirley Dean Loomis and Hersch Loomis

In memory of Vivian Hales Dean

Violin

Merritt Weber Memorial Fund

PRINCIPAL CHAIRS (\$15,000)

Bassoon

Family and Friends

In memory of Ruth Phillips Fenton

Cello

Gail Factor

Davis Factor, Jr.

Double Bass

Lamont Wiltsee

French Horn

Ann and Jim Paras

Harpsichord

Jo and Gerald Barton

Lute

Carol Sabel Hilburn and Don E. Hilburn

In memory of Mildred & Theodore Sabel

Oboe

Drs. June Dunbar Phillips and John P. Phillips

Shirley and Lee Rosen

Betsy and Robert Sullivan

Organ

Brooks Clement and Emile Norman

Tower Music

Jane and Hal Ulrich

FOUNDATION ENDOWMENT—Continued

Trumpet

Ira Deyhimy

In memory of Katharine A. Deyhimy

The Carla Stewart Memorial Fund

William K. Stewart

Viola

Kevin Cartwright and Stephen Eimer

CHORALE AND ORCHESTRA CHAIRS (\$10,000)

Artistic Manager

Dr. and Mrs. Robert Doyle

Cello

Alan and Jean Brenner

In honor of the Festival Volunteers

Chorale

Olive Grimes & John and Janet Vail

In honor of Bruce Grimes

Betsey and Stephen Pearson

Mr. and Mrs. Paul Rembert

In memory of Anne Scoville

Norman, Lee, Shirley & Rebecca Rosen

In memory of Lucille B. Rosen

Rembert Family

In memory of Nancy J. Rembert

Chorus

Fellows Buffington Family

In honor of Jane Fellows Buffington

Chorus Director

Fred W. Terman and Nan Borreson

Family and Friends

In memory of Kenneth Ahrens

Clarinet

Natalie A. Stewart

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Flute

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French Horn

Carlotta and Knox Mellon

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Violin

Family and Friends

In memory of Anne Scoville

Dr. Parley W. Madsen, Jr. and Romania

Christensen Madsen Music Education Chair

Dr. Parley Madsen III, Trustee

DIAMOND CHAIRS

The first phase of the Diamond Chair campaign began in 2006. It received a generous matching grant challenge in the amount of \$750,000 from Violet Jabara Jacobs. This challenge was met in December 2007, increasing the permanently restricted endowment by \$1.5 million. The establishment of the Violet Jabara Jacobs Musician Sponsorship Fund assisted us in underwriting the costs associated with the fees, housing and travel expenses of our professional musicians. Diamond Chair naming opportunities are currently available in the second phase.

ANGEL CHAIRS (\$750,000)

Violet Jabara Jacobs Musician

Sponsorship Chair

Violet Jabara Jacobs

CONDUCTOR CHAIRS (\$100,000)

Conductor's Chair

Janet Effland and Bill Urbach

Sandor Salgo Diamond Jubilee

Memorial Chair

Jo and Gerald Barton

Mary Kay Crockett

Walter Hewlett

Cyril and Jeanne Yansouni

Family and Friends

SOLOIST CHAIRS (\$75,000)

Mezzo-Soprano

Jeptha and Elizabeth Wade

PRINCIPAL CHAIRS (\$50,000)

Viola

The Estate of Lucerne Beal

Cello

David and Roberta Elliott

Oboe

Susan Watts DuCoeur

Bassoon

Cyril and Jeanne Yansouni

CHORALE AND ORCHESTRA CHAIRS (\$25,000)

Oboe

Jean Brenner Family

Organ

Jack and Jane Buffington

Flute

William and Nancy Doolittle

Orchestra

Nana Faridany Memorial Fund

Bassoon

Nancy Jones and Charles Grauling

Timpani

Dr. Marie-Luise Schubert Kalsi

Diamond chairs continued...

Oboe

Don and Lois Mayol

Violin

Stan and Sharon Meresman

Chorale

David and Julie Nee

SECTION CHAIRS

(\$10,000–\$24,999)

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Betsey and Stephen Pearson

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Dottie Roberson Family

In honor of the Festival Chorus

James M. Seff and Margene Fudenna

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Fred W. Terman and Nan Borreson

Nancy's Friends and Family

BRUNO WEIL FUND FOR ARTISTIC LEADERSHIP/ELIZABETH WALLFISCH FUND FOR ARTISTIC EXCELLENCE

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund (BWF) support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund (EWF) are used to maintain and enhance the artistic quality of the orchestra. Contributions recognized below were made to both funds unless followed by the fund initials.

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Tom and Nancy Watling (BWF)

Dr. and Mrs. John Whitcher (EWF)

Faye E. Wild

Cyril and Jeanne Yansouni

THE ELIZABETH PASQUINELLI FUND FOR ARTISTRY AND PERFORMANCE

At the end of our 2015 season, General Manager Elizabeth Pasquinelli retired after 25 years with the Carmel Bach Festival. In recognition of her dedication and impact, the Board of Directors created an endowment fund—The Elizabeth Pasquinelli Fund for Artistry and Performance—which will help offset costs associated with bringing our musicians to Carmel each summer. We invite you to join us as we honor Elizabeth's legacy and to continue her work to support all of our artists whom she has served for so many years.

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Susanne and William Tyler
Svein and Barbara Vinje
Vicki Vorhes
Elizabeth and Jephtha Wade
Dorothy and Gerald Williams
Jeanne and Cyril Yansouni

VIRGINIA BEST ADAMS MASTERCLASS ENDOWMENT

In 1984, family and friends of Virginia Best Adams joined together to establish an endowment to honor her 80th birthday. Since then, the endowment had helped underwrite the training and mentoring of more than 100 young professional singers from around the world. Each year the Festival selects four singers from hundreds of international applications. These emerging artists come to Carmel for the month of July and study with Festival principal artists. David Gordon, Festival Dramaturge, has been the Adams Master Class Director since 1990 and with the Festival overall for 27 years. David is joined in coaching this year with Director of the Chorus Andrew Megill and Adams Master Class Music Director Michael Beattie.

Festival-goers can get an insider's perspective by attending six working sessions that are open to the general public on July 11, 14, 18, 21, 25 and 28 at noon at Carmel Presbyterian Church. In these informal working sessions, the audience participates in the excitement as the coaches and young artists explore all aspects of performing Baroque vocal music, including vocal technique, musical style, foreign language skills, and artistic communication. The Master Class culminates with a Showcase Concert on July 30. Tickets are available at bachfestival.org.

The 2016 Adams Fellows include four equally-accomplished and evenly matched young emerging professional singers. They are Molley Netter, soprano; Kate Maroney, mezzo-soprano; Zach Finkelstein, tenor; and David McFerrin, baritone. For artist biographies, see pages 44-49.

The Virginia Best Adams Master Class Endowment has been generously supported through the past season by contributions from the following supporters.

Jeanne and Michael Adams
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Estate gifts, mostly bequests in wills or trusts, are a major source of building our endowment. There are many other ways to make a legacy gift. We are greatly expanding this long-term source of funding to further strengthen our financial base and diversify revenue streams.

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BECOMING PART OF AN INCREDIBLE MUSICAL HERITAGE WAS ADDICTIVE

I became a fan of the Carmel Bach Festival in the late 1970s when an aunt shared extra recital tickets with me. I was visiting relatives in Monterey and Carmel (my birth place) with thoughts of moving back to the Peninsula. Once I made the move, I was able to become a regular patron of the Festival.

It wasn't until the Festival made the transition back to the renovated Sunset Center that I stepped up my involvement. My partner Sandie and I became Sunset Center volunteers. Then Festival volunteers. Then donors. The pleasure of becoming a part of such an incredible musical heritage was quite addictive.

The idea of being a Legacy donor didn't occur to me until I was doing a periodic review of some legal documents. My estate lawyer suggested setting aside funds for my favorite charities. It was simple. There are many ways to become a Legacy donor and this was the easiest.

It isn't about the amount of money one can give. It's about wanting to make the commitment to a treasured institution and putting it in writing. Think about it. As I said, it's addictive.

—Gloria Souza

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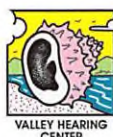
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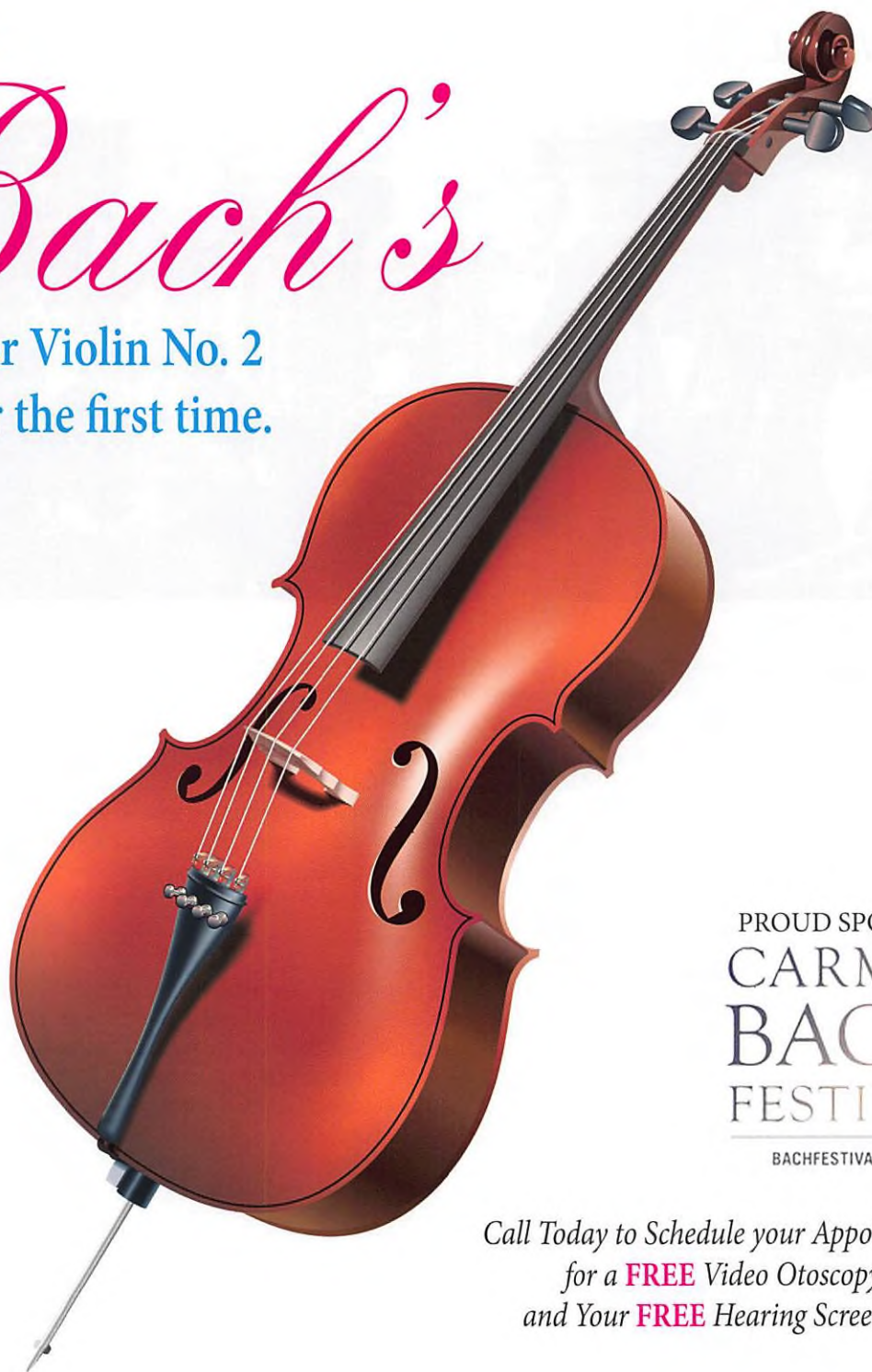
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TOWER MUSIC 2016



Tower Music at the Carmel Bach Festival is inspired by its historical precedent in Europe in the 15th, 16th, 17th, and 18th centuries. *Stadtpeifers* performed a civic function in towns and cities, usually on cornetts or natural trumpets and sackbuts, and that function was both practical and ceremonial for everyday living. They performed in secular settings, accompanied the nobility outside the palace, or signaled the hours from the *rathaus* or tower. In the early days of the Festival, two generations of the Stewart family and their friends played in the trombone quartet, "The Heralding Trombones" for more than 25 years. Eventually the entire Festival brass section, in various configurations, performed Tower Music. Our 15-20 minute performances function as free community concerts as well as kick-offs to the evening festivities. Come and listen, bring the family, including four-legged darlings, and enjoy the brass section serenades. Our repertoire ranges from Renaissance to Contemporary and Tower Music performs prior to four main concerts each week.

We're pulling out the stops to celebrate the birthday of Carmel-by-the-Sea on **Saturday** nights with festive music and a special rendition of "Happy Birthday." **Tuesday** is music for brass quintet but instead of a horn on the 3rd part, it will be an alto trombone. Look for the word "north" in composer names or titles. **Wednesday** features the trombone section on sackbuts in the courtyard of the Mission. "Bone music" has an obvious connection to "trombone" but also means "good music" in Latin. We are thrilled to perform the Philip Glass Sextet on **Friday** as well as a setting of the sublime Biebl *Ave Maria*, along with other celebrated works for brass.

SUZANNE MUDGE

Tower Music Personnel:

Leonard Ott and Greg Smith, *Trumpets*

Alicia Mastromonaco, *Horn*

Bruce Chrisp, *Alto & Tenor Trombone, Tenor Sackbut*

Suzanne Mudge, *Tenor Trombone, Tenor Sackbut*

Wayne Solomon, *Bass Trombone, Bass Sackbut*

Kevin Neuhoff, *Percussion*

SATURDAYS, JULY 16 & 23, 7:20 PM,
SUNSET CENTER

Happy 100th Birthday Carmel!

EDDY DEBONS (b. 1968)
A Festive Intrada

HENRY PURCELL (1659–1695)
Voluntary on Old 100th

ROSSEN BALKANSKI (b. 1968)
Dance

Happy Birthday, Carmel

TUESDAYS, JULY 19 & 26, 1:45 PM,
SUNSET CENTER

Northern Exposure

JOHANN CHRISTOPH PEZEL (1639–1694)
Sonata

ANTHONY HOLBORNE (1545–1602)
Suite

NICK LANE (b. 1960)
Nordic Suite
Echoes
To The Sea

WEDNESDAYS, JULY 20 & 27, 7:20 PM,
CARMEL MISSION BASILICA

Bone Music for Sackbuts

GIROLAMO FRESCOBALDI (1583–1643)
Canzon 2

ORLANDE DE LASSUS (1532–1594)
Cantate Domino

SALOMONE ROSSI (1570–1630)
Suite of Canzonets

JOHANN BERNHARD BACH (1676–1749)
March

FRIDAYS, JULY 22 & 29, 7:55 PM,
SUNSET CENTER

A Musical Banquet

MARC-ANTOINE CHARPENTIER (1643–1704)
Prelude from Te Deum

PHILIP GLASS (b. 1937)
Sextet

FRANZ BIEBL (1906–2001)
Ave Maria

JOHANN H SCHEIN (1586–1630)
Banchetto Musicale
Suite 1 – Padouana, Gagliarda, Courente, Allemande, Tripla

MAIN CONCERTS

saturday—dedicated to carmel-by-the-sea

BACH AND HANDEL-BY-THE-SEA: A CELEBRATION OF CARMEL'S CENTENNIAL

July 16 & 23, 8:00 PM, Sunset Center Theater

San Carlos and Ninth, Carmel

**GEORGE
FRIDERIC HANDEL**
(1685–1759)

45 minutes

Water Music, HMV 348-350

Overture
Adagio, e staccato
Allegro
Andante
Allegro repeat

Horn Minuet I
Air
Horn Minuet II
Bourée
Hornpipe

Trumpet overture
Allegro—Alla Hornpipe

Flute minuet
Bourée I and II

Lentement
Trumpet Bourée

Minuet I
Minuet II
Country Dance I and II

Tutti Coro Minuet

INTERMISSION

**CARL PHILIPP
EMANUEL BACH**
(1714–1788)

40 minutes

Magnificat, Wq215

1. Tutti: Magnificat anima mea
2. Aria: Quia respexit humilitatem
3. Aria: Quia fecit mihi magna
4. Coro: Et misericordia eius
5. Aria: Fecit potentiam
6. Duetto: Deposuit potentes
7. Aria: Suscepit Israel
8. Tutti: Gloria Patri
9. Tutti: Sicut erat in principio

Mhairi Lawson, *soprano*
Meg Bragle, *mezzo-soprano*
Thomas Cooley, *tenor*
Peter Harvey, *bass*

ERIC WHITACRE
(b. 1970)

8 minutes

Cloudburst

Esteli Gomez, *soprano*
Charles Wesley Evans, *baritone*

artists: Festival Orchestra, Chorale, Chorus, and Soloists, Paul Goodwin *conductor*, Andrew Megill *associate conductor and director of the chorale*, John Koza *assistant conductor of the chorus and chorale*, David Gordon *supertitles*

Performing parts based on the critical edition Carl Philipp Emanuel Bach: The Complete Works (www.cpebach.org) were made available by the publisher, the Packard Humanities Institute of Los Altos, California.

program notes

The Daily Courant of London reported that on 17 July, 1717:

At about 8, the King took Water at Whitehall in an open Barge...and went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd

for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way...the finest Symphonies, compos'd express for this Occasion, by Mr. Handel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a supper was prepar'd, and then there was another very fine Consort of Music, which lasted till 2; after which,

his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed.

We may never know exactly which pieces and in what order they were played on that evening. Handel's autograph manuscript has not survived, but eventually the music was organized (not necessarily by Handel himself) into three suites, based on key center and instrumentation. No. 1 in F Major, for oboes, horns, and strings; No. 2 in D Major for oboes, horns, trumpets, strings and timpani; No. 3 in G Major for flute, oboes, and strings. The late Anthony Hicks, a Welsh scholar and Handel expert, has questioned this division, based on evidence that the movements of the second and third suites were intermingled. Hicks' suggested ordering of movements will be adhered to this evening.

The first nine movements comprising Suite No. 1 will appear in their traditional order, beginning with a grand French *Overture*, a fittingly ceremonial work to begin a festival. After a stately aria for oboe and strings in D Minor, the horns join in with rousing fanfares in the *Allegro*. The *Water Music* is the first orchestral work written in England to include the newly domesticated horns. Next come a succession of airs and dances alternating between F Major and D Minor. Throughout *Water Music*, dance movements carry instructions to be played three times, varying the instrumentation each time. Some of the movements carry no official title or tempo marking, but their presumed marking is offered in parenthesis. The gently dotted, pastoral Air is one of Handel's most famous pieces. A *Bourrée* and a very English *Hornpipe* round out the set. After an expansive slow movement for oboe and strings (*Andante*), the trumpets enter, engaging in a spirited antiphonal conversation with the horns to create a sense of spaciousness. The remaining selections alternate between those with the outgoing, often regal sound of trumpets, with the more intimate sounds of the movements with flute. It has been suggested that these quieter movements would have been played at the indoor supper after the evening on the Thames. The trio of a *Minuet* is called the *Flute Minuet* because of the beguiling color of a piccolo doubling the violins an octave higher. An unidentified hornpipe (*Dance I*) for flute and strings in G Minor launches into a lusty sea chantey that would not have sounded out of place on the deck of a British ship of the line. The brass instruments reveal themselves one last time to close the work with the simplest, but grandest *Minuet* of them all.

Throughout the second half of the eighteenth century, Carl Phillip Emanuel was the most famous Bach in the world. Only subsequent to his death, and the rediscovery and revival of the works of J.S. Bach in the next century, was his fame eclipsed by his father's. C.P.E. Bach's stylistic evolution, which unfortunately results in his classification as a "transitional" composer, strongly influenced the next generation and helped establish what we now call the classical style. Haydn had great respect for his music and there are many examples of its effect on him. Mozart, who personally knew and was mentored by Bach's younger half-brother Johann Christian, referred to C.P.E. as "the father, and we are the children." Beethoven, after accepting a gifted young piano pupil (Czerny), insisted that he immediately acquire Bach's *Essay on the True Art of Playing Keyboard Instruments*, which to this day is considered the most important keyboard treatise of its era. We also owe the protection of much of J.S. Bach's music and legacy to his second son Emanuel.

C.P.E. Bach's *Magnificat* was composed in 1749 while the composer was in the service of Frederick the Great in Potsdam. It was

performed in Leipzig and is generally assumed that this was Bach's unofficial bid to succeed his father, who was then still living, as Kantor. The specific date is uncertain, but Lutheran tradition dictates that the *Magnificat*, the Canticle of the Virgin Mary from the Gospel of Luke, is performed in Latin only on certain feast days and Marian festivals. The younger Bach's formal applications in 1750 and 1755 were not successful, which count as more examples of the dubious judgment of the administration in Leipzig, who had chosen J.S. Bach only after two others had turned the position down!

The *Magnificat* is C.P.E. Bach's earliest significant choral work, and the composer's esteem for it is evident by the numerous revisions and revivals of the work, as well as the frequent borrowing of its movements for various cantatas. Comparisons to J.S. Bach's *Magnificat* are inevitable today, as they must have been in Bach's time. The key of D Major and the festive atmosphere of the opening and closing movements is one obvious similarity. The tumbling melody of the *Deposuit* and its powerful unison violin texture recall the father's work, but the simple, *galant* bass line and the homophonic texture of *Esurientes* and indeed all of the solo movements all point to a newer style. The rhythmic shape and melody of *Fecit potentium* also recall the earlier work, but the perky accompaniment is cut from a new bolt of cloth altogether. Choral textures are generally homophonic, with the exception of the last movement. There are fewer separate movements in the son's version of *Magnificat*, achieved by linking *Deposuit* with *Esurientes* and *Suscepit Israel* with *Sicut locutus est*. Bach revisits the stirring music of the first movement for the *Gloria*, as his father had done for the *Sicut erat in principio*. But this is followed by a brilliant contrapuntal *tour de force*, a double fugue, for the *Amen*: a final homage, perhaps, to Emanuel's father and teacher. The familiarity of a persistent theme in the *Amen* may be attributed to its similarity to the *Kyrie* of Mozart's Requiem, more evidence of C.P.E. Bach's legacy.

Near the end of his life, Bach held a benefit concert in Hamburg in 1786. The program included excerpts from his father's *B Minor Mass* and Handel's *Messiah*, as well as his own *Magnificat*. Although it may be said that Emanuel Bach's work has a long way to go before being ranked at the same level as those others, perhaps tonight's performance will help make a case for elevating the status of this neglected masterpiece.

Eric Whitacre was born in Reno, Nevada, in 1970. His initial passion was strictly for rock music, but according to his own statement he was transformed by singing Mozart's *Requiem*. He was formally trained at the University of Nevada, Las Vegas, and later the Juilliard School, where he worked with composer John Corigliano. He has been the recipient of numerous awards, including a Grammy, and his compositions have been phenomenally successful, with albums of his works achieving status as "No.1 Classical Album" here and abroad. *Cloudburst*, for choir and percussion, was written in 1991. The text is from *El Cántaro Roto* (The Broken Water Jug) by Mexican poet Octavio Paz (1914-1998). Whitacre uses an eight-part choir to create the possibility of multiple tonalities and tone clusters. He alternates between notated music and aleatoric (random) events, and blends vocalizations with effects such as clapping and thigh slapping to create, in his words, a "celebration of the unleashed kinetic energy in all things."

ALLEN WHEAR

Concert sponsor: Jeanne and Cyril Yansouni

MAIN CONCERTS

sunday

BACH'S MASS IN B MINOR ON PERIOD INSTRUMENTS

July 17 & 24, 4:00 PM, Sunset Center Theater

San Carlos and Ninth, Carmel

— 120 minutes —

I. MISSA

Kyrie

Chorus: *Kyrie eleison* (Lord have mercy)

Duet (soprano I, soprano II): *Christe eleison*
(Christ have mercy)

Chorus: *Kyrie eleison* (Lord have mercy)

Gloria

Chorus: *Gloria in excelsis Deo* (Glory be to God on high)

Chorus: *Et in terra pax* (and on earth peace)

Aria (soprano II): *Laudamus te* (We praise Thee)

Chorus: *Gratias agimus tibi* (We give thanks to Thee)

Duet (soprano I, tenor): *Domine Deus* (O Lord God)

Chorus: *Qui tollis peccata mundi* (who takest away the
sins of the world)

Aria (alto): *Qui sedes ad dextram Patris* (who sitteth at
the right hand of God the Father)

Aria (bass): *Quoniam tu solus sanctus* (You alone are holy)

Chorus: *Cum Sancto Spiritu* (with the Holy Spirit)

III. SANCTUS

Chorus: *Sanctus, Sanctus, Sanctus* (Holy, Holy, Holy)

IV. OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

Chorus: *Osanna in excelsis* (Hosanna in the highest)

Aria (tenor): *Benedictus qui venit*

(Blessed is he who cometh)

Chorus: *Osanna in excelsis* (Hosanna in the highest)

Aria (alto): *Agnus Dei* (Lamb of God)

Chorus: *Dona nobis pacem* (Grant us Thy peace)

artists:

Mhairi Lawson, *soprano*

Clara Rottsohl, *soprano*

Meg Bragle, *mezzo-soprano*

Thomas Cooley, *tenor*

Peter Harvey, *baritone*

Festival Orchestra

Chorale

Paul Goodwin, *conductor*

Andrew Megill, *associate conductor and director of the chorale*

John Koza, *assistant conductor of the chorus and chorale*

INTERMISSION

II. SYMBOLUM NICENUM

Chorus: *Credo in unum Deum* (I believe in one God)

Chorus: *Patrem omnipotentem* (the Father Almighty)

Duet (soprano I, alto): *Et in unum Dominum*
(and in one Lord)

Chorus: *Et incarnatus est* (and was incarnate)

Chorus: *Cruci xus etiam pro nobis*
(He was cruci ed also for us)

Chorus: *Et resurrexit tertia die*
(and on the third day He rose again)

Aria (bass): *Et in Spiritum Sanctum* (and in the Holy Spirit)

Chorus: *Con teor unum baptisma*
(I acknowledge one baptism)

Chorus: *Et expecto resurrectionem mortuorum*
(and I look for the resurrection of the dead)

Since the Carmel Bach Festival's founding in 1935, the *B Minor Mass* has been an essential component of its annual offerings. Early festivals offered only select movements, but for several decades the complete mass has been performed at least every four years. This summer is a new milestone in the Festival's presentation of Bach's masterpiece: For the first time in Carmel the work is being performed on period instruments, which means instruments closer in design to those in Bach's time rather than their modern counterparts heard in today's symphony orchestras. The orchestra will play at the pitch level of A=415, which sounds a half-step lower than the traditional A=440. String players in Carmel have already used baroque bows and gut strings for many years, so the most obvious differences will be in the wind instruments. A baroque flute—or transverse flute as it is often called (Bach called it a *Traversiere*)—is made of wood and with fewer mechanical keys, producing a different palette of color. Likewise for oboes and bassoons, which also have differently shaped reeds as well as interior differences. Baroque trumpets and horns are usually called "natural" because of their reliance on the natural overtone series and lack of valves. Both instruments rely on the player's lips to manipulate pitch, and a natural horn player can make subtle alterations by motions of the hand inside the bell.

Bach never referred to what we now call the *B Minor Mass* as such. The Latin mass was not unknown in the Lutheran church of the time; different parts were performed on designated occasions, and a mass generally included just the *Kyrie* and *Gloria*. Bach's *Missa* of 1733, consisting of just those two parts, was presented to the Elector of Saxony in Dresden. Over some two decades he compiled three more independent parts encompassing the entirety of the Latin mass, but without the intention of performing it as a whole. Most of the music had originally appeared in earlier works and was reshaped for its role in the mass. This technique, called parody, was customary at the time. For Bach, it was not a shortcut but a process of refinement and perfection. The *B Minor Mass* is like a giant tree, with roots connected to Bach's predecessors, to each stage of his stylistic development, and to his experience with genres from cantata to concerto. Despite the discrete layout of the four parts, there are hints of unity to be found within the architecture, musical motives, and key structure of this, the summation of his life's work.

The *Kyrie* is in three contrasting sections. A brief introduction leads to a five-part fugue in B minor. *Christe eleison* is much more accessible—appropriate to the text—while the second *Kyrie* is in a more austere, Palestrina-like polyphonic style, with instruments doubling the voices.

Bach pulls out all the orchestral stops for the *Gloria*. Its nine movements are flanked by large choruses in D Major with full orchestral forces. Within these are four arias with diverse obbligato instruments separated by shorter choruses. *Laudamus te* uplifts with its florid, quasi-operatic soprano and violin solos. *Gratias* recalls Renaissance polyphonic style, smoothly building to its climax crowned by trumpets. In *Domine Deus* the two voices happily intertwine, with a background of flute and muted strings, representing the "Unity of the Father and Son," according to Spitta. This flows into the chorus *Qui tollis*, with its rich chromaticism. The alto aria *Qui sedes* with oboe d'amore brings gravity to the rhythms of the gigue. The most

unusual scoring is in *Quoniam*, where the high-ranging horn is said to represent Christ, while the bass voice and accompanying pair of bassoons are of a more earthly realm.

The *Symbolum Nicenum* (Credo) is symmetrically structured in nine parts with the *Crucifixus* at its center. The outer pillars are choruses framing arias and shorter choruses on each side. *Credo* blends ancient plainchant with baroque counterpoint. *Patrem omnipotentem* was adapted from a 1729 Leipzig cantata. The duet *Et in unum Dominum* is in a gentler style, with two voices playing off each other in imitation and canon. The somber *Et incarnatus est* points toward the impending *Crucifixus*, built on a four-bar ground bass adapted from Cantata 12, *Weinen Klagen*, that descends chromatically. Symbolically, it recurs 12 times, until a thirteenth iteration on the words *et sepultus est* (and was buried) quietly modulates, setting up the bright chorus *Et resurrexit* in a style related to the *Réjoissance* in *Orchestral Suite* no. 4. In the pastoral bass aria *Et in Spiritum sanctum*, Geiringer has suggested that the pleasantly entwined oboes d'amore represent "harmony and understanding between Catholics and Protestants." The chorus *Confiteor* is thought to be one of Bach's very last compositions, in which Gregorian chant is blended within an intricate polyphonic fabric. Its final phrases contain some of Bach's most astonishing and unorthodox harmonic language, whose suspenseful chromaticism is joyfully released into D Major, fulfilling the promise of the text: *Et expecto resurrectionem*.

The *Sanctus* dates back to a work written for Christmas, 1724 and begins with a majestic chorus leading to a fugue on *Pleni sunt coeli*. Its six vocal parts might symbolize the six wings of the Seraphim.

The fourth part is structured with two choruses surrounding two arias. Dancing rhythms and strong unisons heighten the exuberance of *Osanna*. Its two statements flank the *Benedictus*, an intimate tenor aria with flute obbligato. In the *Agnus Dei*, violins play a suitably mournful line, with dissonant leaps and sighing figures, while the alto reflects on Christ's suffering and pleads for mercy. In response, the final chorus, *Dona nobis pacem*—using the same majestic music as the *Gratias* and thus adding another unifying element to the overall work—offers peace, healing, and unity at all levels imaginable.

Bach knew that this complete mass was not suitable for Lutheran or Catholic services in his day, although he clearly envisioned parts of it being so. Complete performances did not begin until the mid-nineteenth century, after Bach Gesellschaft and other editions began to appear. How fortunate we are in our time to have frequent performances throughout the world and the luxury of committed, ongoing research and spirited discourse over interpretation and performance practice. However these issues may continue to evolve, the music's proven ability to raise our spirits and its value in our culture is now beyond debate.

ALLEN WHEAR

DAVID GORDON, *supertitles*

Concert sponsor: Dr Ise Kalsi

MAIN CONCERTS

monday

BACH AND SONS: A MUSICAL LEGACY

July 18 & 25, 8:00 PM, Sunset Center Theater

San Carlos and Ninth, Carmel

| | | | |
|---|---|---|--|
| JOHANN BERNHARD BACH (1676–1749) | <i>Overture in G Minor</i> Ouverture Fantaisie Passepied | JOHANN SEBASTIAN BACH (1685–1750) | <i>Concerto for Violin, BWV 1042</i> Allegro Adagio Allegro assai Peter Hanson, <i>solo violin</i> |
| WILHELM FRIEDEMANN BACH (1710–1784) | <i>Symphony in D, BR-WFB C 8/Fk 64</i> Allegro e maestoso Andante Vivace | JOHANN CHRISTOPH FRIEDRICH BACH (1732–1795) | <i>Symphony in D minor</i> Allegro Andante amoroso Allegro assai |
| JOHANN SEBASTIAN BACH (1685–1750) | <i>Concerto for Harpsichord, in D Minor, BWV 1052</i> Allegro Adagio Allegro Andrew Arthur, <i>solo harpsichord</i> | CARL PHILIPP EMANUEL BACH (1714–1788) | <i>Symphony II in Eb Major, Wq 183/2</i> Allegro di molto Larghetto Allegretto |

INTERMISSION

artists: Peter Hanson *concertmaster and director*, Festival Orchestra

Performing parts based on the critical edition Carl Philipp Emanuel Bach: The Complete Works (www.cpebach.org) were made available by the publisher, the Packard Humanities Institute of Los Altos, California.

program notes

The Bach family tree embodies a musical dynasty unsurpassed in modern history. During two centuries across Protestant Germany, some 70 family members were acting professionals of varying degree, making the name Bach nearly synonymous with musician. Tonight's program offers a brief sampling of works from the most celebrated member of the family, J.S. Bach, along with three of his sons, and a cousin.

Johann Bernhard was a second cousin to J.S. Bach, not to be confused with Bach's third son Johann Gottfried Bernhard, who was an organist who died young and left no legacy of compositions. Johann Bernhard was born in Erfurt and studied with his father Johann Aegidius Bach. He held respectable positions in Madgeburg and Eisenach as organist. J.S. Bach possessed copies of five of his orchestral suites, hailing them as "beautiful overtures in the manner

of Telemann." The *Overture in G Minor* merits such comparison. Scored for strings, it starts with a French overture followed by a succession of dance movements, all offering extensive violin solos.

Wilhelm Friedemann Bach was the first son of J.S. Bach and by some accounts his favorite. "Friede" received the closest attention of the father, who supervised his musical studies and often brought him along on trips to Dresden to hear operas. His father not only saw to his intense study of keyboard and counterpoint but also encouraged him to study violin and further enrich his education with four years of non-musical study at the University of Leipzig. At the age of twenty-three Friedemann easily won a position as organist at the Sophienkirche in Dresden and this was followed by a leading position in Halle. For a time he was considered the best organist in Germany. Thereafter he seems to have been unable to maintain steady employment, and many accounts attribute this to his erratic behavior. For the last two decades of his life, which ended in poverty and poor health, he pieced together a living by sporadic composing and organ concerts, selling off his late father's manuscripts (many of which are permanently lost as a result), and teaching lessons.

This last activity provides an interesting link to the Bach revival: among his students in Berlin were Carl Friedrich Zelter—the teacher of Felix Mendelssohn and the one in whom he instilled an appreciation for the work of J.S. Bach—and Sara Levy, Mendelssohn's great-aunt, who may also have commissioned a concerto from C.P.E. Bach. Zelter owned the manuscripts of Bach's harpsichord concertos at one time, and the *Concerto in D Minor* heard later in this program was in the concert repertoire of both Fanny and Felix Mendelssohn.

W.F. Bach's three-movement *Sinfonia in D Major* was used as a prelude to his cantata *Dies ist der Tag*, presumably written during his residence in Halle sometime between 1746-64, but not published until the twentieth century. Unlike many of his works, which seemed unable to break away from the traditions of the past and the influence of his father, this is written mostly in a more contemporary *galant* style.

J.S. Bach made a thorough study of Italian solo concertos, particularly those of Vivaldi, when he worked in Weimar (1708-17). These works were mostly written for stringed instruments, so he transcribed many of them for keyboard. Bach also wrote several original solo concertos during this time and while he was in Cöthen, where he concentrated more fully on instrumental music. Most of these works have been lost in their original forms, with the exception of the *Brandenburg Concertos*, the two violin concertos and the double violin concerto. At this time the solo keyboard concerto did not yet exist; it was Bach's *Brandenburg Concerto No. 5* with its overwhelming harpsichord cadenza that set the stage for future solo harpsichord concertos. The occasion for such works presented itself years later in Leipzig, after 1729 when Bach took charge of the Collegium Musicum founded by Telemann. For these public concerts, usually at Zimmerman's coffee house, Bach presented instrumental works and secular cantatas. Bach's seven keyboard concertos, performed by himself and/or his sons, date from this period, and all have proven to be transcriptions of earlier concertos for violin or oboe. A case in point is the *Concerto in D Minor*, assumed to have been originally written for violin, but Joshua Rifkin and others point to evidence that it may have been conceived even earlier. Solo passages in the middle of the first movement are remarkably idiomatic for the violin. Bach

used the first movement, transcribed for organ, as a *sinfonia* for two different cantatas.

Bach's *Violin Concerto in E Major* is one of a handful of works that exists in its original form. He later made a transcription of it for solo harpsichord in D Major. The influence of Vivaldi is clear in the first movement's three-note fanfare, which forms a recognizable motive capable of supporting a *ritornello* structure. Bach goes a step further, however, in the complexity of his bass line and in the subtle development of this and other motives, just as he could not resist "enhancing" Vivaldi's accompaniments when transcribing those concertos. The first movement follows a ternary, *da capo* form. The third movement is in French *rondeau* form, with an orchestral theme returning after each of the soloist's four episodes. In between these movements is an *Adagio* of haunting beauty in the relative minor key, with a contemplative solo line built over an ostinato bass.

Johann Christian Friedrich Bach was the son of J.S. and Anna Magdalena Bach, and therefore half-brother to W.F. and C.P.E. Bach. He was born in Leipzig and studied with his father. He was appointed harpsichordist to the court of Bückeburg, where he remained for the rest of his life, eventually attaining the position of *Konzertmeister*. Thus he is known as the "Bückeburg Bach." He was fairly prolific as a composer, but because of restrictions at court little of his work was disseminated in his lifetime, and much of it was destroyed in World War II. J.C.F. is the only one of Bach's sons to carry the musical dynasty into the next generation. His son Wilhelm Friedrich Ernst (1759-1845) was the only grandson of J.S. Bach to make a mark as a composer. His longevity made possible his meeting with Mendelssohn and Schumann at the unveiling of the J.S. Bach monument in Leipzig in 1843. J.C.F. Bach's *Sinfonia* for strings, dating from 1768 or before, shows many progressive traits. The opening *Allegro* exemplifies *Sturm und Drang* (storm and stress). The *Andante amoroso*, with its sighing motives and flavor of the *empfindsamer Stil* (sensitive style) shows the influence of his older brother Carl Philipp Emmanuel.

C.P.E. Bach, who was the most famous son of all (see Saturday Main Concert), wrote his last four symphonies in Hamburg in 1775-76. He was proud of this work, writing, "It is the greatest thing of this type that I have done. Modesty does not allow me to say more about them." Bach had already composed a number of symphonies that were notable for their originality and boldness, but typically for strings in four parts with occasional wind parts. These new works explore a much richer orchestral palette by treating the wind parts independently; thus they were subtitled "with Twelve Obligato Parts." Whereas the Viennese symphony was well under way to the south—Haydn had already written 50 by this point—Bach kept to his unique style, and his works are all the more refreshing because of this. In other words, there is no mistaking this music for Mozart or Haydn. The *Sinfonia in E-flat Major* has strong contrasts in its opening *Allegro di molto*: sweeping scales and turbulent trills in great unison gestures frame quieter moments featuring the obligato wind solos. Flutes and oboes also adorn the brief *Larghetto*, more of a palette cleanser than a full-blown slow movement. Throughout, Bach's originality and personal tonal language defy classification.

ALLEN WHEAR

Concert sponsor: Roberta and David Elliott

MAIN CONCERTS

tuesday

MOZART'S IDOMENEO, SPECIALLY ADAPTED FOR CARMEL

July 19 & 26, 8:00 PM, Sunset Center Theater

San Carlos and Ninth, Carmel

WOLFGANG AMADEUS MOZART
(1756–1791)

Idomeneo, K. 366

110 minutes

Libretto by
Giambattista Varesco

Paul Goodwin, Music Director

Dramatis Personae (in order of appearance):

Ilia Clara Rottsohlk
Idamante Meg Bragle
Quartet Angelique Zuluaga, Virginia Warnken Kelsey, David Vanderwal, Jeffrey Fields
Elettra Mhairi Lawson
Idomeneo Thomas Cooley
La Voce Jonathan Woody
Gran Sacerdote David Vanderwal
Narrator and Supertitles David Gordon

Artists: Members of the Festival Orchestra, Chorale, and Chorus

Time: Ancient Greece

There will be one intermission of 20 minutes during Act II

program notes

Mozart was just twenty-four when he composed his tenth opera, *Idomeneo*, considered his greatest *opera seria*. The genesis for this work was in Mannheim, which Mozart had visited on several occasions and which was an outstanding musical center under the patronage of the Palatine Elector Karl Theodor. Mozart said his “dearest wish is to write an opera here.” A successful opera was thought to open the door to a permanent position, which Mozart sought in order to escape the confines of Salzburg. The commission came to pass in 1780, by which time Karl Theodor had become Elector of Bavaria and moved, along with his celebrated musical

entourage, to Munich. The librettist was to be Gianbattista Varesco, who lived in Salzburg and who would refashion the story from a previous setting made for André Campra in Paris in 1712.

Mozart was already well acquainted with the leading singers and principal players from Mannheim who would be involved with *Idomeneo*'s production in Munich, and thus was able to tailor the arias and instrumental parts perfectly to the strengths of his cast. The star vocalists included the tenor Anton Raaff, who would have the title role, Dorothea Wendling as Ilia, her sister-in-law Elisabeth Wendling

as Electra, and the Castrato Vincenzo del Prato as Idamante. The orchestral soloists included the flutist Johann Wendling (Dorothea's husband), oboist Friedrich Ramm—for whom Mozart wrote the popular Oboe Quartet—and bassoonist Georg Wenzel Ritter.

Mozart spent months in Munich composing, adjusting his arias to the singers, and training them, all the while communicating with the librettist Varesco in Salzburg by mail via his father Leopold. The surviving correspondence offers great insight into the creative process of completing an opera, and also demonstrates Leopold's significant influence and input.

Mozart makes great use of accompanied recitatives, richly orchestrating and varying the effects to enhance the characters and their emotions. This progressive technique is found in some of Mozart's contemporaries but most famously exemplified by Gluck in *Orfeo* and *Alceste*. The premiere took place on January 29, 1781 at Munich's Residenztheater (now known as the Cuvilliers-Theater). Despite its success, there were very few subsequent performances. Karl Theodor was satisfied with the work he sponsored, exclaiming, "Who would have thought that such great things could lodge in so small a head!"

ACT ONE

The *Overture* immediately demonstrates the confidence that Mozart had in his instrumentalists in Munich, which included many members of the world-famous Mannheim orchestra. Trademarks of its style included virtuosity—spread throughout the sections—soaring scales (a.k.a. "Mannheim rockets"), and a great variety of dynamics, including abrupt shifts and numerous crescendos. The surging dynamics serve to foreshadow the intense emotions of the story to come, as well as the frequent imagery and essential plot device of dangerously stormy seas. The *Overture* ends quietly, literally setting the stage for the heroine's entrance.

The story is set in the island of Crete around 1200 BC, at the conclusion of the Trojan wars. Ilia, a Trojan princess who has been brought to Crete as a prisoner, reflects on her conflicting emotions. She mourns her country's defeat and the death of her father and brothers at the hands of the Greeks, while she secretly nurtures love for one of them, Idamante, who had rescued her from the sea, and was the son of the Greek king Idomeneo. She does not think he returns her feelings, but assumes he loves Electra.

Idamante shares the news that his father Idomeneo has survived a shipwreck. He proclaims his love for Ilia—who does not yet admit her mutual feelings—and frees the Trojan prisoners. Cretans and Trojans unite in a celebratory chorus praising peace. In a fit of jealousy Electra, who also loves Idamante, condemns this action. Idamante's counselor Arbace brings news that Idomeneo has drowned at sea. Electra is moved to further bitterness at this news—which hints that Idamante might become king and make Ilia his queen—and gives vent to these feelings in a restless aria.

On turbulent seas near a shipwreck-strewn beach, fearful sailors beg for deliverance in a chorus until Neptune appears and calms the winds.

Their leader Idomeneo steps on shore alone, bitterly regretting his vow to Neptune: in exchange for their salvation, he must kill the first person he meets on the beach as a sacrifice. He soon encounters

someone, but does not immediately recognize him as his own son Idamante. The latter is initially delighted with their reunion. Idomeneo realizes the horror of the situation, and immediately banishes his son, who despairs, not knowing the real reason for his father's rejection. After an *Intermezzo* of ballet music, Idomeneo's men rejoice in their survival, reunite with their wives on shore, and sing a chorus in praise of Neptune.

ACT TWO

Idomeneo reveals his dilemma—that to fulfill his vow he must kill his own son—to Arbace, who advises him to send Idamante away to safety by escorting Electra to Arbos. They plan to appease Neptune some other way, and Arbace pledges his loyalty to Idomeneo. Ilia greets Idomeneo warmly, expressing her happiness in finding a new home in Crete and a new father in Idomeneo. Her aria, *Se il padre perdei*, is notable for its deep feeling and for its use of obbligato woodwind instruments. Idomeneo suspects that she is in love with Idamante and ponders the effect his death would have on her. His aria is in the appropriately regal key of D Major, with trumpets and drums setting the mood. Meanwhile, Electra is encouraged by the prospect of a voyage alone with Idamante and is newly determined to win him over. A march is heard in the distance, indicating that it is time to board the ship, and a chorus mirrors her happy anticipation of the departure. A *Terzetto* contrasts the different emotions of the three characters at parting: Electra's optimism, Idamante's sadness at parting from Ilia and his father, and Idomeneo's fear for his son's fate. A storm suddenly erupts, striking fear into all. A horrible sea monster appears, and Idomeneo takes responsibility for angering Neptune by breaking his vow, but still refuses to take the life of an "innocent". Everyone flees the monster.

ACT THREE

Ilia hopes that gentle breezes (*Zeffiretti lusinghieri*) will carry her love to Idamante. When Idamante declares his intention to fight the monster, she finally admits her love to him. Just as they are joyfully united, Idomeneo and Electra find them together. In the quartet *Andrò ramingo e solo*, Electra seeks vengeance, Idomeneo rages at Neptune, and all lament their suffering. Arbace announces that the people demand the appeasement of Neptune because of the murderous devastation wrought by the sea monster. After the High Priest demands that he name the intended sacrifice for Neptune, Idomeneo reveals that it is his son. The people are horrified. As Idomeneo and the priest prepare to make the sacrifice, they learn that Idamante has killed the monster. When he realizes his fate, Idamante bravely prepares for it, but Ilia offers herself in his place. The voice of Neptune is heard, proclaiming that love has triumphed and if Idomeneo will abdicate, Idamante will rule with Ilia as his queen. Everyone is delighted except Electra, who now wishes for her own death. Idomeneo happily gives his blessing, and in the final chorus, the people call on the gods of love and marriage to bless the royal couple. A *Ballet* in the form of a *Chaconne* concludes the opera.

ALLEN WHEAR

MAIN CONCERTS

wednesday

IMMORTAL BACH

July 20 & 27, 8:30 PM, Carmel Mission Basilica

3080 Rio Road, Carmel

A CHORALE, OLD AND NEW

JOHANN SEBASTIAN BACH

(1685–1750)

1 minute

Komm, süßer Tod, BWV 478

Molly Quinn, *soprano*

Keenan Boswell, *organ*

Margaret Jordan-Gay, *cello*

KNUT NYSTEDT

(1915–2014)

4 minutes

Immortal Bach

CANTATAS, OLD AND NEW

JOHANN SEBASTIAN BACH

(1685–1750)

12 minutes

Der Herr denket an uns, BWV 196

Sinfonia

Chorus: *Der Herr denket an uns*

Soprano aria: *Er segnet, die den Herrn fürchten* (Rebecca Mariman, *soprano*)

Tenor Baritone duet: *Der Herr segnet euch* (Stephen Sands, *tenor* and Timothy Krol, *bass*)

Chorus: *Ihr seid die Gesegneten*

FELIX MENDELSSOHN

(1809–1847)

16 minutes

Psalm 115, Nicht unser Namen, Herr, Op. 31

Chorus: *Nicht unsern Namen, Herr*

Soprano Tenor duet and chorus: *Israel hoffet auf dich* (Linda Lee Jones, *soprano* and Tim Shantz, *tenor*)

Baritone solo: *Er segnet euch je mehr und mehr* (David Newman, *baritone*)

Chorus: *Die Toten werden dich nicht loben*

A CHORALE, OLD AND NEW

JOHANN SEBASTIAN BACH

(1685–1750)

1 minute

Wie soll ich dich empfangen (from Christmas Oratorio)

PAUL SIMON

(b. 1941)

4 minutes

American Tune

JOHANN SEBASTIAN BACH

(1685–1750)

1 minute

Wenn ich einmal soll scheiden (from St. Matthew Passion)

JOHANNES BRAHMS
(1833–1897)
11 minutes

Warum ist das Licht gegeben Op. 74, No. 1

JOHANN SEBASTIAN BACH
(1685–1750)
12 minutes

Lobet den Herrn, alle Heiden, BWV 230

A CHORALE, NEW AND OLD

PAUL HINDEMITH
(1895–1963)
8 minutes

Trauermusik

Langsam
Ruhe bewegt
Lebhaft
Choral
Karina Schmitz, *viola*

JOHANN SEBASTIAN BACH
(1685–1750)
5 minutes

Vor deinen Thron tret' ich, BWV 668

artists: Festival Orchestra, Chorale, Chorus, Andrew Megill *conductor*

program notes

Bach is Bach, as God is God. —Hector Berlioz

In human history, a handful of artists have produced a body of work so profound that they become cornerstones of our culture. These titans reflect the ethos of their own time and place, and transcend their temporality by continuing to move and inspire us centuries after their death. Shakespeare, Goethe, Michelangelo: shine through the raw power of their works, and their influence on countless artists in the following generations. And in music, this towering figure is, of course, Johann Sebastian Bach. Despite his humble origins and circumscribed life (he never traveled outside Germany, and lived almost all of his life in an area of about 100 square miles), Bach is easily the most influential composer of all time.

Study Bach. There you will find everything.
—Johannes Brahms

Tonight's concert examines some composers who were particularly inspired by Bach: Felix Mendelssohn, Johannes Brahms, and Paul Hindemith (along with two other more recent composers, Knut Nystedt and Paul Simon).

We begin with *Komm, süßer Tod*, one of three songs composed by Bach for the *Schemelli Gesangbuch*, a 1736 publication of melodies (mostly hymns) probably intended for private home devotional use. It is Bach at his simplest and most direct. Knut Nystedt, Norway's most famous and influential choral musician, used this tune as the basis for his work *Immortal Bach*. The score is deceptively simple:

a four-part harmonization of the tune, but Nystedt then divides the singers into five choirs, each of which sings the music in differently temporally prolongations. In the words of Vladimir Morosan, "this device, at first glance, may strike one as an intellectual gimmick; but... the result may be described as 'theology expressed in sound': Bach's 'immortality' is symbolized by making his music literally 'time-less'. In this process, his simple chorale setting is elevated into something... allowing us to catch a little glimpse, however fleeting, of eternity."

Not brook ["Bach" is the German word for brook] but Ocean should be his name. —Ludwig Van Beethoven

If life had taken hope and faith from me, this single chorus would restore all. —Felix Mendelssohn

The cantata was central to Bach's output. One of his major duties as the director of music for the churches in Leipzig was to compose one for each week's services, where it functioned as a secondary sermon, explaining the scriptural reading assigned for that particular Sunday. *Der Herr denket an uns* uses a libretto which is purely Biblical, setting the words of Psalm 115: 12–15, and, like most Bach cantatas, consists of several movements, with large-scale movements for chorus sandwiching movements for soloists (arias and recitatives). BWV 196 is a cantata from the earliest part of Bach's career (perhaps from the composer's time in Mühlhausen). Typically for Bach's earliest vocal works, it sets only text from the Bible (unlike later Bach cantatas, which use hymns and newly composed poetry which comment on the day's scriptural reading more than direct Biblical quotation). Other

WEDNESDAY MAIN CONCERT—*Continued*

features which reveal that Cantata 196 is an early work include the absence of recitative and the inclusion of an instrumental sinfonia before the first choral movement.

Felix Mendelssohn was deeply influenced by the music of Bach. Felix conducted and played works by J.S. Bach throughout his life, edited several organ works for publication, and was influential in helping birth the idea of the first complete edition of Bach's compositions. Mendelssohn's connection to Bach is most well-known through his leading of the historic 'centenary' performance of the *St. Matthew Passion* in March 1829, which was probably the single most important act in re-introducing Bach's music to the nineteenth century.

Mendelssohn absorbed many aspects of Bach's style into his own music, including the use of chorales in several "chorale cantatas" and his oratorios (both *Elijah* and *St. Paul* feature chorales). Tonight we'll perform one of Mendelssohn's Psalm settings for chorus and orchestra, *Nicht unsern Namen Herrn*, op. 31. This sets the same psalm Bach used in BWV 196. Note also the pillar-like outer movements, which feature the full ensemble, surrounding more intimate movements for soloists, and the way the tune of the first movement returns as a cantus firmus in the final movement.

Bach is the beginning and end of all music. —Max Reger

Many of Bach's works include settings of chorales, the Lutheran hymns which his congregations would have known and loved. Bach used chorales in an amazing variety of ways. They occur as organ pieces, vocal pieces, and as instrumental lines within cantatas; they can be simply set, as plain melodies or hymn-like settings for four choirs, or as the scaffolding for more complex chorale fantasias. The most famous of Bach's chorales is the so-called "Passion Chorale". The original melody was a secular love song composed in 1601 by Hans Leo Hassler (to the words *Mein G'Müt ist mir verwirret*), which was later adapted to sacred words, including Paul Gerhardt's hymn *O Haupt voll Blut und Wunden* (usually sung in English as "O sacred Head now wounded"). Its nickname comes from the fact that the tune appears five times in the Matthew Passion (its final iteration there is the final setting of our set), but Bach also used it as the first chorale in the Christmas Oratorio (the first setting you'll hear tonight). In between the two Bach settings is a reworking of the melody by Paul Simon as *An American Tune*.

Now there is music from which a man can learn something.

—W. A. Mozart (on hearing Bach motets in Leipzig)

Another important genre for Bach was the motet, already an ancient tradition by the early eighteenth century. Bach composed somewhere between five and eight motets, depending on who's counting (and this only includes surviving motets; we have probably lost at least a third of Bach's output). Johannes Brahms, who was a devotee of earlier music, especially that of Bach, is one of the few nineteenth century composers to write a significant number of motets (which are also highly significant in artistic value). *Lobet den Herrn, alle Heiden*, is the shortest and one of the most joyful of Bach's motets. It is unusual in having a partly independent continuo line, the absence of

a chorale melody, and its texture (only four voice parts), but typical in the way Bach gives each line of text a unique musical profile based on the sound and meaning of the words. This way of treating text, and the fact that the form of the music is controlled by the form of the text, is one of the defining characteristics of the motet (along with its basically all-vocal, imitative structure). *Lobet den Herrn* is a succession of panels which contrast in texture, tempo, meter, and key, in which each section attempts to capture in musical sound the meaning of its words (note for example the opening rocket-like motive used to express praise in the opening section; the long-spun lyrical lines which depict the comfort and security of living under God's caring hand, and the joyful, dancing "Alleluia").

Brahms wrote a number of motets, all indebted to Bach. They are among the masterpieces for a cappella chorus from the nineteenth century. *Warum ist das Licht gegeben* was written in 1877, concurrently with his second symphony. Like Bach's motets, *Warum* consists of a series of contrasting sections, each wedded to the sound and meaning of the words as closely as possible. The text, put together by Brahms from the Bible and Luther's paraphrase of the Nunc dimittis, explores how humanity responds to suffering and death; it is therefore not surprising that the motet shares some features of the *German Requiem*. The first movement is dominated by the anguished question "Why?" ("Warum?"), but the work ends in consolation and release with a setting of a chorale, a device Brahms borrowed from the earlier master.

Any musician, even the most gifted, takes a place second to Bach's at the very start. —Paul Hindemith

Bach died on July 28, 1750, a little after 8:15 pm. He had suffered a stroke and strong fever eight days earlier, after a pair of botched eye operations a few months earlier had left him blind. At his burial three days later, his choir sang his final composition, the chorale *Vor deinem Thron*. This short work survives today only as an organ piece, but it will be performed tonight by the Chorale as our own memorial to a musician who has touched our lives so deeply. It is a reworking of a chorale setting for organ from earlier in Bach's life. C.P.E. Bach reported that his father dictated the revisions to a friend who stood at Bach's bedside, including a re-titling with the funerary text *Vor deinem Thron*:

*"Now I step before your throne, O God, and humbly beseech you;
Turn not your gracious face from me, a poor sinner.*

*Grant to me a blessed end, and on the last day awaken me
That I may see you, Lord, eternally. Amen, amen, hear me."*

Paul Hindemith used this chorale as the final movement of *Trauermusik*, a miniature viola concerto written in January of 1936. Hindemith was in London to play the British premiere of his other viola concerto (*Schwanendreher*), but the concert was cancelled when King George V died on January 22. Hindemith wrote *Trauermusik* in less than six hours on the following day, and it was performed that evening on a live BBC broadcast. Stories report that Hindemith composed the work faster than copyists could prepare parts. It is in four short movements.

ANDREW MEGILL

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MAIN CONCERTS

thursday—week one

BEETHOVEN TO BROADWAY:

An Intimate Evening of Romance and Laughter with the Carmel Bach Festival Vocal Soloists

July 21, 8:00 PM, Sunset Center Theater — 1 PERFORMANCE ONLY

San Carlos and Ninth, Carmel

— 110 minutes —

I. MUSIC ACROSS THE CHANNEL

*English Folk Songs arranged by
Ludwig von Beethoven*

Music Love and Wine
The Sweet Power of Song
I dreamed I lay where flow'rs were springing
The soldier in a foreign land
O swiftly glides the bonnie boat

II. TO BE SUNG UPON THE WATER

Songs by Franz Peter Schubert

Rastlose Liebe (Restless Love)
Lied eines Schiffers an die Dioskuren
(Song of a Sailor to the Dioscuri)
Auf dem Wasser zu singen (To Be Sung Upon the Water)
Die Forelle (The Trout)
Liebesbotschaft (Message of Love)

III. BOATING IN VENICE

Gioachino Rossini: I Gondolieri

INTERMISSION

IV. SHIMMERING HORIZON

Gabriel Fauré: Au bord de l'eau (On the Bank of the River)
Henri Duparc: L'Invitation au voyage
(Invitation to the Voyage)
Gabriel Fauré: À Clymène (To Clymène)
Ernest Chausson: Sérénade Italienne (Italian Serenade)

V. ACROSS THE POND

Benjamin Britten: O Waly Waly (The water is wide)
John Ireland: Sea Fever
Sir Edward Elgar: In Haven
Roger Quilter: Love's Philosophy

VI. OVER THE RAINBOW

Aaron Copland: The Boatman Dance
Charles Ives: At the River
Harold Arlen: Somewhere Over the Rainbow
(from Wizard of Oz)
Lerner & Lowe: The Rain in Spain (from My Fair Lady)

VII. SUMMING UP

Franz Joseph Haydn: Die Beredsamkeit
(Water makes us silent!)

artists: Mhairi Lawson, *soprano*, Clara Rottsolk, *soprano*,
Meg Bragle, *mezzo-soprano*, Thomas Cooley, *tenor*
and Peter Harvey, *baritone*

Accompanied by Keenan Boswell, *piano*

In the late eighteenth century the Scottish businessman and amateur musician George Thomson began to collect and preserve Scottish (and eventually English, Welsh, and Irish) folk melodies. His methods were not what we would consider authentic today. Rather than collect and notate them in as original a form as possible, he commissioned world-famous composers to arrange them for voice with accompaniment of piano and strings, which would make them accessible to a growing amateur market. In many cases, he also commissioned poets such as Robert Burns to write new lyrics. Thomson himself was responsible for the pairing of music and lyrics in most cases. In an early publication, he attempted to explain his reason for changing texts, to “substitute congenial and interesting Songs, every way worthy of the Music, in the room of insipid or exceptionable Verses...and scrupulously careful to remove those doggerel rhymes only by which the Music has been debased; giving place to none inconsistent with that delicacy of the [female] Sex, which in too many publications of this sort has been shamefully disregarded.” In other words, no bawdy stories here! Thomson was aiming his marketing at the kinds of households found in Jane Austen novels rather than the crowds found in pubs and pastures. The terms of Thomson’s commissions stipulated that the songs were to have introductions and conclusions (called “symphonies”) and could be played with piano alone, or with violin and cello, with the explanation, “The harmony is plainly expressed in musical notes, which every young lady may execute correctly.” The origins of the melodies are not always clear, and the distinction we so clearly make in modern times between “folk” and “art” music was far greyer in the past. Some melodies considered “Scottish” were in fact of other ethnic origin, or in some cases composed anew. The texts were collected by Thomson or commissioned from some of the leading poets of the day. Ignaz Pleyel and Leopold Kozeluch, as well as Haydn, were early contributors to the project. Thomson later made overtures to Beethoven, who was not only a tough financial negotiator but also uncompromising when it came to requests like the simplification of the piano writing for the sake of the young ladies. “I regret that I am unable to oblige you, I am unaccustomed to tinker[ing] with my compositions!” These works also offer a rare example of Beethoven’s text settings in English. Here again, he proved himself the perfectionist, and complained when Thomson sent him melodies without text: “I urgently beg you always to add the texts to the Scottish songs. I do not understand how you, who are a connoisseur, cannot understand that I should produce quite different compositions if I had the texts at hand; and that the songs never can become perfect products unless you send me the texts.” Despite all the dialogue with Thomson, Beethoven ultimately produced some 127 of these folksong settings between 1812 and 1818, wherein the touch of a master—the flavor of real Beethoven—can be heard framing the popular melodies.

Although neglected as a composer in many ways during his lifetime, Schubert’s songs were the exception and he lived to see a great many of them published. One was *Rastlose Liebe* (*Restless Love*) (1821) on a text by Goethe (who never appreciated Schubert’s work) and dedicated to his teacher Antonio Salieri. *Die Forelle* (*The Trout*) is one of Schubert’s best known songs. Its text is by one Daniel Schubart, and concerns a fisherman by the stream, but draws a moral parallel and admonishes girls about “seducers with their tackle.” Schubert used the popular tune of *The Trout* for a theme and variations in the fourth movement of his famous *Quintet in A Major, D.667*, forever linking that work with this song.

Who better to represent Italian vocal music in a brief sampling than Rossini? His phenomenally successful operas swept Europe, and he virtually retired from active composing in his late thirties.

During the last decade of his life, however, he reestablished himself in Paris, holding court at regular private musical soirées. He began to compose again, producing a prodigious number of humorous piano pieces, chamber music, songs, and vocal ensembles that he collectively called *Péchés de vieillesse*, (*Sins of Old Age*). They were performed at soirées but he never permitted their publication during his lifetime. The first set of these works, the *Album Italiano*, begins with a vocal quartet, *I gondolieri*, in the customary 6/8 meter of the barcarolle.

Gabriel Fauré is considered the greatest master of French song. The two selections in this program are from different stages of his career and stylistic development. *Au bord de l’eau* (*On the Bank of the River*) was written in 1875 and is evocative of landscape as well as emotion.

La mer est infinie (*The Sea is Infinite*) is the first song in Fauré’s final song set, *L’horizon chimérique*, op. 118, written in 1921. The text is by Jean de la Ville de Marmont (1886-1914), who was killed in World War I.

Henri Duparc was a student of Cesar Franck and also fell under the influence of Wagner. Duparc’s output is small; he quit composing at the age of thirty-seven and acknowledged a total of thirteen songs. *L’invitation au voyage*, with a text by Charles Baudelaire (1821-67) was written in 1870 and later orchestrated. Ernest Chausson’s *Sérénade Italienne* was composed in 1880 to a text by Paul Bourget (1852-1935), whose poetry also inspired works by Debussy.

O Waly Waly is from Benjamin Britten’s third volume of folksong arrangements from 1948. This song may have Scottish origins and has been set a number of times with many variants, notably by Cecil Sharpe in 1906. *Sea Fever* is John Ireland’s setting of long-serving UK poet laureate John Masefield’s (1878-1967) work, published in 1915.

In Haven was written in 1897 by Edward Elgar to a text by his wife, Caroline Alice Elgar. It was later incorporated into his *Sea Pictures*, op. 37, for contralto and orchestra. *Hey, Ho, the Wind and the Rain* is a setting by English songwriter Roger Quilter of Shakespeare’s song for Fool in Act V of *Twelfth Night*. Quilter came from upper class stock and studied composition in Germany (which was common for Englishmen to do before the World Wars). Best known for his songs, he is said to have had a great influence on Peter Warlock.

The Boatman Dance is Aaron Copland’s arrangement of a nineteenth century minstrel song, part of a 1950 set of *Old American Songs*. It was first performed by Peter Pears and Benjamin Britten. *(Shall We Gather) At the River* is an American hymn written in 1864 by Robert Lowry. Charles Ives and Aaron Copland each made modern arrangements of the familiar tune. The iconic song *(Somewhere) Over the Rainbow* was written by Harold Arlen and lyricist Yip Harburg (1896-1981) for the movie *The Wizard of Oz* in 1938. Arlen was one of the most significant contributors to the development of the American song. His works, including stage and screen throughout the thirties and forties also include *Stormy Weather*, *Gold Diggers of 1937*, and *It’s Only a Paper Moon*. Ironically, producers initially tried to cut *Over the Rainbow* from *The Wizard*, feeling that it “slowed the film

THURSDAY MAIN CONCERT—WEEK 1 *Continued*

down.” Today it is ranked as the greatest movie song of all time by the American Film Institute. *The Rain in Spain* was written by Lerner and Lowe for the 1956 Broadway production *My Fair Lady*, based on George Bernard Shaw’s play *Pygmalion*. Its lyrics are derived not from Shaw’s play but from a 1938 film adaptation and are a phonetic exercise to exorcise Eliza Doolittle’s cockney accent.

Haydn wrote the tongue in cheek vocal quartet *Die Beredsamkeit* (*Eloquence*) in 1796. The text, by the Enlightenment poet and philosopher G.E. Lessing (1729-81) compares the effects of water vs. wine on one’s self-expression. Haydn’s friend (and Mendelssohn’s future teacher) Carl Friedrich Zelter was an advocate of such whimsical works and apparently performed them in Goethe’s home.

ALLEN WHEAR



Thomas Cooley, Clara Rottsohl and Peter Harvey at the 2015 Festival

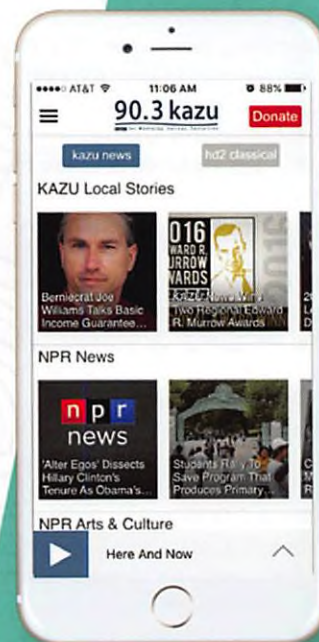
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MAIN CONCERTS

thursday—week two

CARMEL BACH FESTIVAL PRESENTS: ANDERSON & ROE PIANO DUO

July 28, 8:00 PM, Sunset Center Theater — 1 PERFORMANCE ONLY

San Carlos and Ninth, Carmel

JOHANNES BRAHMS
(1833–1897)

Variations on a Theme by Haydn, Op. 56b

BACH / ANDERSON & ROE

“Erbarme Dich” from the Saint Matthew Passion, BWV 244

JOHANN SEBASTIAN BACH
(1685–1750)

The Art of Fugue, Selections

**ASTOR PIAZZOLLA /
ANDERSON & ROE**

Primavera Porteña, Oblivion, Libertango

INTERMISSION

**PUNK, WILLIAMS & RODGERS
/ ANDERSON & ROE**

“Lose Yourself to Dance”

LIGETI / ANDERSON & ROE

Hungarian Rock (Chaconne)

**RADIOHEAD /
ANDERSON & ROE**

“Paranoid Android” from OK Computer

BACH / KURTÁG

Sonatina from Gottes Zeit is die allerbeste Zeit, BWV 106

MAURICE RAVEL
(1875–1937)

La Valse

artists: Greg Anderson and Elizabeth Joy Roe, *piano*

Concert sponsor: Nancy and Richard Griffith; Dot and Gerry Williams



Greg Anderson and Elizabeth Joy Roe

Known for their adrenalized performances, original compositions, and notorious music videos, Greg Anderson and Elizabeth Joy Roe are revolutionizing the piano duo experience for the 21st century. Described as “the intense synchronization of genius” (*ThirdCoast Digest*) and “the most dynamic duo of this generation” (*San Francisco Classical Voice*), the Anderson & Roe Piano Duo aims to make classical music a relevant and powerful force around the world. Their recent albums on the Steinway Label (*When Words Fade*, *An Amadeus Affair*, and *The Art of Bach*) were all released to critical acclaim and have spent dozens of weeks at the top of the Billboard Classical Charts, while their Emmy-nominated, self-produced music videos have been viewed by millions on YouTube. Highlights of the 2015/16 season include tours throughout North America, Asia, and Europe; performances of Brahms’ Double Concerto in their arrangement for two pianos and orchestra; recitals in Lincoln Center’s Avery Fisher Hall at the Mostly Mozart Festival; and the premiere of their ambitious—and virtually explosive—music film, *The Rite of Spring*, at the Wine Country Film Festival.

Mr. Anderson and Ms. Roe met in 2000 as freshmen at The Juilliard School and formed their dynamic musical partnership shortly thereafter. They have since toured extensively, with notable recitals in Singapore, Hong Kong, Beijing, Shanghai, Taipei, Seoul, Tokyo, the United Kingdom, Switzerland, Germany, Italy, Estonia, Israel, and most major US cities, as well as in nearly every New York City venue imaginable, from Carnegie Hall to children’s hospitals. Together they have appeared on MTV’s *Total Request Live*, NPR’s *All Things Considered* and *From the Top*, APM’s *Performance Today*, the Cliburn Concert Series, the Gilmore and the Gina Bachauer International Piano Festivals, and dozens of summer chamber music festivals. Their orchestral engagements include performances with the Calgary, Hartford, Santa Fe, and Winnipeg Symphony Orchestras, among others, and with members of the Metropolitan Opera Orchestra.

In recognition of their singular vision for the advancement of classical music, they have been invited to present at numerous international leader symposiums, including EG (Entertainment Gathering), the Imagine Solutions Conference, Chicago Ideas Week, and Mexico’s Think Tank Festival for Brilliant Minds. Their scores are published by Alfred Music as the “Anderson & Roe Duos & Duets Series” and by Awkward Fermata Press.

Mr. Anderson and Ms. Roe left an indelible impression at The Juilliard School, where they both earned their bachelor’s and master’s degrees. A live performance by the Anderson & Roe Piano Duo was handpicked to appear on the *Sounds of Juilliard* CD celebrating the school’s centenary.

In 2006, given only two months to compose and prepare, they gave the world premiere of their own composition “Star Wars Fantasy: Four Impressions for Two Pianos,” replacing John Williams on Juilliard’s “Cinema Serenades” concert in Alice Tully Hall. Additionally, the two directed the groundbreaking project “Life Between the Keys,” an event that involved the entire Juilliard Piano Class of 2004; this performance project celebrated the class’s unique camaraderie and chronicled its Juilliard experience in an all-American program of piano music.

Anderson & Roe believe strongly in the communicative potential of music, and their performances, compositions, websites, videos, recordings, and writings all serve this mission, bringing joy to people around the world. As the *Northwest Reverb* recently stated, “[Anderson & Roe] swept the audience into a cheering mass of humanity, making a strong case that playing piano is the most fun thing that two people could ever do together.”

Greg Anderson & Elizabeth Joy Roe are Steinway Artists.

MAIN CONCERTS

friday

A MIGHTY FORTRESS: BACH INSPIRES A GREAT SYMPHONY

July 22 & 29, 8:00 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

**FELIX
MENDELSSOHN**
(1809–1847)
12 minutes

*Calm Sea and Prosperous Voyage,
Op. 27 (1928 edition)*

**JOHANN
SEBASTIAN BACH**
(1685–1750)
25 minutes

*Ein' feste Burg ist unser Gott,
BWV 80*

1. Coro: *Ein Feste Burg ist unser Gott*
2. Aria: *Alles, was von Gott geboren*
3. Recitativo: *Erwage doch, Kind Gottes*
4. Aria: *Komm in mein Herzenshaus*
5. Choral: *Und wenn die Welt voll
Teufel war*
6. Recitativo: *So stehe den bei Christi
blutgefärbten Fahne*
7. Duetto: *Wie selig sind doch die, die
Gott im Munde tragen*
8. Choral: *Das Wort sie sollen
lassen stahn*

Mhairi Lawson, *soprano*
Meg Bragle, *mezzo-soprano*
Thomas Cooley, *tenor*
Peter Harvey, *bass*

**HEITOR
VILLA-LOBOS**
(1887–1959)
7 minutes

*Bachianas brasileiras No.5,
W389-39*
Mhairi Lawson, *soprano*

INTERMISSION

**FELIX
MENDELSSOHN**
(1809–1847)
30 minutes

*Symphony No. 5, Op. 107,
Reformation*

1. Andante ~ Allegro con fuoco
2. Allegro vivace
3. Andante
4. Andante con moto ~ Allegro maestoso

J.S. BACH
(arr. Holst)
3 minutes

Fugue à la Gigue, BWV 577

artists: Festival Orchestra, Chorale, Chorus, Paul Goodwin *conductor*, Andrew Megill *associate conductor and director of the chorale*, John Koza *assistant conductor of the chorus and chorale*, David Gordon *supertitles*

program notes

Mendelssohn was one of the earliest proponents of the concert overture—self-contained, descriptive, and not linked to an opera—which became an important genre during the nineteenth century, leading to the extended tone poems of the late romantic masters. *Calm Sea and Prosperous Voyage* was written in 1828, inspired by two poems of Johann Wolfgang Goethe (1749-1832), *Meeresstille und Glückliche Fahrt* (1796). Mendelssohn had a warm personal relationship with the great German poet, having been introduced

as a boy by his teacher Zelter, whose music Goethe admired. Only six years earlier, Beethoven had made a setting of these poems for chorus and orchestra, but Goethe's opinion of this work is not known. In the overture's first part, the *Calm Sea* is depicted by darkly colored, static chords with the merest hint of melody. In this context, calm is not meant to be a happy condition; this is the doldrums that sailors dread and Goethe describes as "deathly stillness." Then, like the first flapping of the topmost sails, the flute flutters to life and leads to

FRIDAY MAIN CONCERT *Continued*

the stirring brilliance of *Prosperous Voyage*, a sonata form movement marked *Molto Allegro e vivace*. After a joyful coda marked by trumpet fanfares, the work ends quietly, like a prayer.

Bach's original version of the cantata *Ein feste Burg ist unser Gott*, composed for Lent in Weimar in 1715, opened with a simple harmonization of Martin Luther's hymn of that name. He revised it for the Reformation Festival in Leipzig in 1727—which celebrated the 200th anniversary of Luther's posting of his 95 theses on the door of the church at Wittenberg Castle, sparking the Reformation—adding two powerful choruses that included settings of the hymn. A devout Lutheran, Bach was committed to incorporating such chorale tunes in his works and it has been noted that over a third of Bach's total output have some form of chorale content. He was also a devotee of Luther's writings, borne out by the significant amount of these works in his private library. The text for the choral movements is derived from the four verses of Luther's hymn. The arias, preserved from the Weimar version, take their text from Salomo Franck (1659-1725). The overall theme of the cantata is the struggle between good and evil, between Jesus and Satan.

The opening chorus is contrapuntally one of Bach's most complex. The four vocal parts and continuo engage in canon with a theme derived from Luther's tune. While all this intricate weaving is taking place, the original tune is played canonically by the oboes and, far below, the basses (organ and violone), making a total of seven parts. The aria *Alles ist nichts getan* is a duet for soprano and bass, propelled by violins in aggressive concerto mode. The soprano line is supported and further decorated by the oboe. The soprano aria *Komm in mein Herzenshaus* is the most intimate music in the cantata, with the voice tenderly spinning long melismas on the word *Verlangen* (longing). (Remember this effect when you hear Villa-Lobos' *Aria*, coming next on the program.) The *Chorale* which follows has the voices in unison and swings Luther's hymn tune in a gigue-like 6/8 meter, with energy befitting a victorious battle against devils. The *Duetto* is really a double duet, pairing off both alto and tenor and violin and oboe da caccia. The final *Chorale* is Bach's basic four-part setting of Luther's hymn; its sublime simplicity will sound familiar to anyone who has ever opened a hymnal.

The worldwide influence of J.S. Bach is evident in the works of Heitor Villa-Lobos. Considered Brazil's leading composer in the twentieth century, his prolific output reflects the breadth of his experience, including baroque music, the popular music of the *chorões* from the streets, cinemas, and cafes of Rio de Janeiro, as well as contemporary influences such as Milhaud and Ravel. Between 1930 and 1945 Villa-Lobos composed a series of nine works called *Bachianas brasileiras*, suites with widely varied instrumentation that fused baroque techniques with the popular styles of his native country. The composer described these as "homage to the great genius of Johann Sebastian Bach...[who I] consider a kind of universal folkloric source, rich and profound...linking all peoples." The best known of these, and perhaps of all of Villa-Lobos' works, is No. 5, for soprano and orchestra of cellos (Villa-Lobos' preferred instrument). The first movement, *Aria (Cantilena)* is structured like a baroque *da capo* aria, with the soprano, doubled by a solo cello, spinning a seamless vocalise without words, anchored by a strong bass line. The remaining cellos pluck out rhythmic shapes suggesting Brazilian guitars.

The middle section sets a poem by Ruth Valadares Corrêa praising the beauty of the moon. The second movement, *Dança (Martelo)*—*martelo* means "hammered"—is more verbose and has an even stronger Brazilian flavor, and sets a poem by Manuel Bandeira, a kind of ode to a singing forest bird.

Mendelssohn began work on what would become the "Reformation" Symphony in 1829, the same year he performed Bach's St. Matthew Passion in Berlin, ushering in the modern Bach revival. His intention was to present a work for the 300th anniversary of the Augsburg Confession, a significant document in the founding of the Protestant faith, being celebrated in June, 1830. For various reasons, including the composer's illness, completion of the symphony was delayed and it was not included in the festivities. The work was finally premiered in 1832 in Berlin, titled "Symphony for the Celebration of the Church Reformation," but never performed again in the composer's lifetime. Mendelssohn's dissatisfaction with the work, which he later called a piece of "juvenilia," delayed its publication until 1868, decades after the composer's death. This accounts for it being known as Symphony No. 5, when in fact it is Mendelssohn's second symphony, chronologically.

The opening movement's *Andante* introduction builds quietly in quasi-chorale style, contrasted with brass fanfares until the violins make two reverential quotations of the Dresden Amen, well-known to churchgoers of many faiths, which was written for the Royal Chapel of Dresden by Johann Gottlieb Nauman (1741-1801). What follows is a stormy sonata-form movement (*Allegro con fuoco*) of Beethovenian intensity. The Dresden Amen returns midway, followed by a subdued recapitulation of the principal D Minor theme.

The second movement, *Allegro vivace*, is a true palate cleanser, a lighthearted scherzo with a trio that hints at what a Mendelssohn waltz might have sounded like. The *Andante* is a somber aria, mainly for the strings with some commentary from woodwinds. Its concluding bars end in the major mode, with a held G in the bass leading directly to the finale. Martin Luther's famous chorale tune *Ein feste Burg* is first played by a solo flute (Luther's instrument), then harmonized and decorated by a growing number of instruments, launching the *Allegro Vivace*, which continues to vary and elaborate the tune in a synthesis of a chorale prelude and symphonic techniques. This leads directly into the *Allegro Maestoso*, the formal symphonic part of the movement, inspired perhaps by the radiant finale of Beethoven's Fifth Symphony, with heroic themes reminiscent of Mendelssohn's own Wedding March or Hark, the Herald Angels Sing. *Ein feste Burg* is far from forgotten, however, and appears in various guises from a lyrical second theme introduced by the cellos to the final, triumphant statement by the entire ensemble.

ALLEN WHEAR

Concert sponsor: Susanne and William Tyler

BEST OF THE FEST

July 30, 7:30 pm, Sunset Center Theater

San Carlos and Ninth, Carmel



Join us on the closing night of the Festival for the beloved tradition, Best of the Fest, which is dedicated to Elizabeth Wade and former board member Jephtha Wade. After the concert, please join us on the terrace for a champagne reception.

Paul Goodwin *conductor*

Andrew Megill *associate conductor;
director of the chorale*

John Koza *associate conductor of the chorus*

Festival Orchestra, Chorale, Chorus,
Soloists

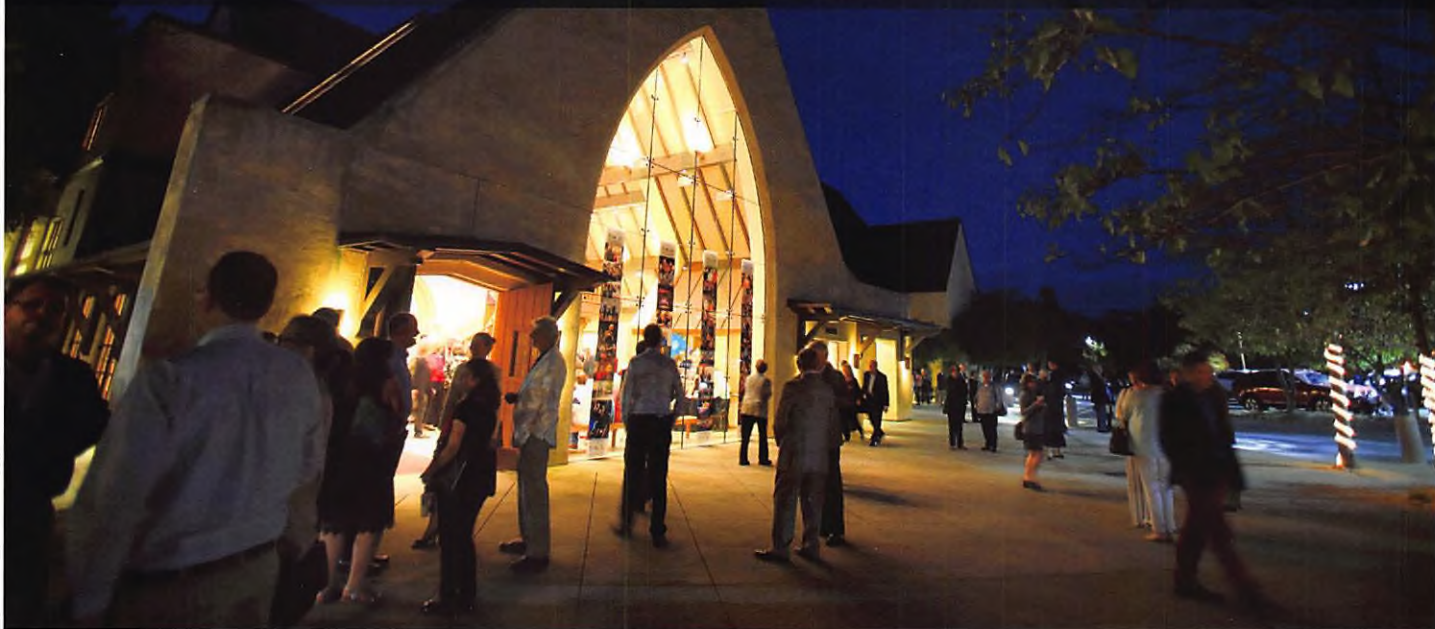
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CARMEL
BACH
FESTIVAL

80th Season

SAVE THE DATES!

JULY 15–29, 2017



CHAMBER CONCERTS

pre-fest recital—wednesday

HAPPY HOUR BACH: A SPANISH DANCE

July 13, 5:30 PM, Monterey Museum of Art

559 Pacific Street, Monterey

ANTONIO BERTALI
(1605–1669)

Ciaccona in C Major

HENRI LE BAILLY
(1590–1637)

Yo soy la locura, “Passacaille de la folie”—a Spanish aire

GIOVANNI FELICE SANCES
(1600–1669)

Usurpator Tiranno

ANDREA FALCONIERO
(1585–1656)

Il primo libro di canzone—Ciaccona

CLAUDIO MONTEVERDI
(1567–1634)

Et è pur dunque vero

MAURICE RAVEL
(1875–1937)

Sonata for Violin and Cello
Allegro

J. B. LULLY
(1632–1687)

Sé que me muero

PIERRE JEAN PORRO
(1750–1831)

Grand Trio extrait de Mozart

FERNANDO SOR
(1778–1839)

Seguidillas

ASTOR PIAZZOLLA
(1921–1992)

Oblivion

artists: Molly Quinn, *soprano*, Edwin Huizinga, *violin*, Ezra Seltzer, *cello*, Daniel Swenberg, *guitar and lute*

Concert sponsor: Monterey Private Wealth

CARMEL
BACH
FESTIVAL



MUSICIAN HOTSPOT

Chat with some of our musicians for a quick 15 minutes after every concert. No need to find your way backstage, and no need to have a special pass. Just look for the Musician Hotspot sign at every venue and wait for some of our musicians to stop by post-concert. Don't be shy; stay awhile and say hi!

CHAMBER CONCERTS

candlelight concert—sunday

SUMMER WINDS

July 17, 8:30 PM, All Saints Church

Dolores and Ninth, Carmel

AUGUST KLUGHARDT
(1847–1902)

Quintet in C Major, Op. 79

Allegro non troppo
Allegro vivace
Andante grazioso
Adagio; Allegro molto Vivace

FRANCIS POULENC
(1899–1963)

Sextet for Piano and Winds, FP 100

Allegro Vivace
Divertissement: Andantino
Finale: Prestissimo

artists:

Dawn Loree Walker, *flute*
Neil Tatman, *oboe*
Ginger Kroft, *clarinet*
Britt Hebert, *bassoon*
Alicia Mastromonaco, *horn*
Keenan Boswell, *piano*

Concert sponsor: Elizabth Wade

program notes

During the eighteenth century, the most popular form of chamber music for wind instruments was called *Harmoniemusik*. Sextets or octets comprised of pairs of oboes, clarinets, bassoons, and horns were the preferred wind ensemble for outdoor serenades, banquets, and ceremonies.

Around 1800, this began to change with the appearance of wind quintets for a single flute, oboe, clarinet, bassoon, and horn, by such composers as Antonio Rosetti and Giuseppi Cambini. By the 1820's this combination was firmly established with numerous quintets by Anton Reicha and Franz Danzi. Technical improvements to the instruments had expanded the possibilities of individual virtuosity and variety of timbres, and the wind quintet soon aspired to the complexity of the string quartet and other chamber music genres.

Here in Carmel we have often noted the works of J.S. Bach that were written in Cöthen, but this is probably the first time that music by a native of that German town is to be heard. August Klughardt was born in Cöthen and musically trained in Dessau and Dresden. He served as conductor in a variety of German cities, notably in Weimar, where he befriended Franz Liszt. Through Liszt and Wagner he became indoctrinated in the so-called New German School, which eschewed traditional forms such as symphonies and chamber music in favor of tone poems and through-composed operas. Klughardt was greatly influenced by these musical giants—which meant he was in their “camp” as opposed to that of the more traditional German romantics such as Brahms—and even conducted Wagner’s Ring Cycle on several occasions. His own musical output reflects the Wagnerian influence in numerous operas, but he also cultivated the traditional forms, especially late in life, as evidenced by six symphonies as well as string quartets and concertos. Klughardt’s *Quintet for Winds* was published in 1901. It is valued for filling a gap in German romantic repertoire for this type of ensemble, and appearing as it does at the beginning of the twentieth century, it ushers in an era when the wind quintet would come into its own.

Coming from an affluent Parisian family, Francis Poulenc’s musical inclinations were not encouraged at first, but after the relatively early deaths of his parents, he pursued his passion while being largely self-taught. He excelled as a pianist and composer, and was deeply influenced by Stravinsky and Satie. His devotion to the latter led to his association with a group of like-minded, rebellious young composers including Honegger and Milhaud who came to be known as “Les Six.” Poulenc absorbed the many fresh musical styles circulating in Paris between the world wars including Stravinsky, neo-classicism, and jazz. As a pianist, he was successful onstage as a soloist and as a song partner.

Poulenc’s *Sextet* was first performed in Paris in 1933, with the composer at the piano. In 1939 he heavily revised the work he called an “homage to the wind instruments which I have loved from the moment I began composing.” The first movement, *Allegro vivace*, overflows with brash display and exciting contrasts, hinting at neo-classical form without adhering to it. A bassoon solo ushers in a lyrical middle section that is followed by a quick recapitulation and coda. The *Divertissement* is decidedly more relaxed and lyrical, laid out in an ABA form, with the B section literally twice as fast (*Le double plus vite*). The initial theme seems to be a modern take on one from Mozart’s famous Piano Sonata, K. 545. The *Finale* is ostensibly in rondo form and the jazziest, and initially the quickest, of all the movements. Again, the bassoon is the bridge to what initially seems to be just a reflective episode that quotes previous movements. But soon this builds to a surprisingly sober conclusion, ending on a delightfully astringent and unresolved chord.

ALLEN WHEAR



Dawn Loree Walker, flute

CHAMBER CONCERTS

morning—monday

ALL BACH ORGAN RECITAL

July 18 & 25, 11:00 AM, Carmel Mission Basilica

3080 Rio Road, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Prelude and Fugue in A Major, BWV 536

Allein Gott, in der Höh sei Ehr, BWV 711

Allein Gott, in der Höh sei Ehr, BWV 715

Partite diverse sopra 'O Gott, du frommer Gott', BMV 767

Liebster Jesu, wir sind hier, BWV 730

Liebster Jesu, wir sind hier, BWV 731

Fugue in G Minor, BWV 578

Canzona in D Minor, BWV 588

Toccata & Fugue in D Minor, BWV 565

artist: Andrew Arthur, *organ*

Concert sponsor: Kenneth and Constance Hess; Robert and Sue Flanagan; Elizabeth Wade

program notes

This recital showcases some of J.S. Bach's earliest compositions for the organ, written during his formative school years in Lüneburg and during his first employments at Arnstadt and Mühlhausen.

The influence of an earlier generation is evident right from the outset of the *Prelude & Fugue in A*, BWV 536; the prelude's broken-chord figuration, together with its pedal solo and sequential writing over pedal points are all characteristics, albeit here on a modest scale, of the earlier seventeenth-century *Praeludium*. The fugue's melodious, effortlessly flowing minuet-like quality, at times reminiscent of Handel, combined with its unusual displacement of rhythmic accents is unique in Bach's keyboard oeuvre; its subject, though, bears a rhythmic and melodically structural resemblance to that found in the opening concerto of Bach's cantata *Tritt auf die Glaubensbahn*, BWV 152.

When Bach returned to Arnstadt from his famous extended trip to Lübeck, he was formally rebuked for his long absence and so-called 'improper' playing. An excerpt from the disciplinary proceedings reads: "Reprove him for having hitherto made many curious *variations* in the chorale, and mingled many strange tones in it, and for the fact that the Congregation has been confused by it." *Allein Gott, in der Höh sei*, BWV 711 contains some of the most bizarre harmonic progressions in Bach's entire output and perhaps serves as an example of what the Arnstadt congregation was complaining about! By contrast, BWV 715 is one of Bach's most understated and elegant settings. Composed as a *bicinium* (in just two parts), the lively *ritornello* played by the left-hand, above which the chorale melody is heard, is highly reminiscent of the composer's writing for solo cello.

With the exception of the *Canonic Variations on 'Vom Himmel hoch da komm' ich her'*, BWV 769, Bach's interest in the chorale 'partita' form seems to have been isolated to the very beginning of his career in Lüneburg; no doubt, he was inspired by his encounter with Georg Böhm (organist of the Johanniskirche), whose output in the genre was so prolific. But there is nothing compositionally immature about the *Partite diverse sopra: O Gott, du frommer Gott*, BWV 767. Indeed, as John Butt observes, its "motivic rigour and consistency of part-writing point toward the sort of settings that Bach was later to achieve in the *Orgelbüchlein*." Moreover, like so many of the *Orgelbüchlein* settings, BWV 767 displays some obvious textural parallels with Johann Heerman's chorale text of 1630: the remarkable chromaticism of the penultimate variation clearly relates to the subject of death described in the equivalent verse of the chorale; the concluding variation, likewise, seems to evoke the final verse of the text which refers to the "waking of the dead" and the believer's hope for redemption.

The *Fugue in G minor*, BWV 578, composed primarily in three voices, dates from the period between 1706-12. It appears in an important manuscript known as the *Andreas-Bach-Buch*, named after one of its owners, Johann Andreas Bach (1713-79), a nephew of Johann Sebastian. In modern times BWV 578 has surely become one of Bach's best-known fugues—in no small part due to the vocal arrangement famously performed by the Swingle Singers, just one of many ensembles who have found its almost song-like character irresistible.

The chorale *Liebster Jesu, wir sind hier* was sung habitually during the *Gottesdienst* (the principal Sunday Lutheran mass) immediately prior to the sermon. The first of the two settings offered here, BWV 730, is essentially a simple, albeit harmonically rich, four-part (at times,

five-part) harmonisation without interludes. By contrast, BWV 731 presents a highly ornamented version of the *Cantus Firmus* for which Bach indicates the use of a contrasting solo registration to be played in the right-hand, its three-part contrapuntal accompaniment being assigned to the left-hand and pedals.

Based upon the traditional Italian keyboard model, the four-part *Canzona in D Minor* is Bach's only composition in the genre. Its earliest source is that of a copy found in the *Möller Manuscript* compiled by his elder brother and teacher, Johann Christoph Bach and it is thus one of Johann Sebastian's very earliest surviving compositions. Despite its early provenance, it has been noted that the work displays striking similarities with a canzona by Giralamo Frescobaldi from *Fiori Musicali* which collection Bach was later to obtain and copy out in its entirety during his employment in Weimar—an observation which has often led to this canzona having been dated incorrectly.

With the possible exception of Widor's famous *Toccata, Op. 42*, it is difficult to think of another work so wholly synonymous with the organ (and vice versa). And so it caused no small amount of controversy when the late Professor Peter Williams first speculated that this iconic masterwork may in fact be no more than an arrangement, or version, of an original piece for solo violin by a composer other than J.S. Bach. The work is certainly like no other in his keyboard oeuvre, but then for Bach to write a strikingly original "one-off" is, in itself, hardly unique. Notwithstanding the frequent presence of violinistic figuration, the *Toccata* also incorporates many stylistic aspects associated with seventeenth-century South German organ literature and recent scholarly opinion has reasserted the former view that BWV 565 is likely, after all, the work of the innovative virtuoso organist in his youth.

ANDREW ARTHUR



Andrew Arthur, organ

CHAMBER CONCERTS

afternoon—monday

WHO INSPIRED BACH?

July 18 & 25, 2:30 PM, All Saints Church

Dolores and Ninth, Carmel

| | |
|--|---|
| JOHANN CRISTOPH BACH (1642–1703) | <i>Meine Freundin, du bist schoen</i> <i>Ach, dass ich Wassers genug hätte</i> |
| JOHANN PHILIPP KRIEGER (1649–1725) | <i>Sonata</i> |
| DIETRICH BUXTEHUDE (1637–1707) | <i>Jesu, meine Freude BuxWV60</i> |
| JOHANN ROSENMÜLLER (1619–1684) | <i>Sonata X</i> |

artists:

Clara Rottsohl, *soprano*

Virginia Warnken Kelsey, *alto*

Paul Speiser, *baritone/bass*

Johanna Novom, Adriane Post, *violin*

Kyle Miller, Joseph Tan, *violin/viola*

Dominic Teresi, *dulcian*

Dongsok Shin, *harpsichord*

Dan Swenberg, *lute*

Concert sponsor: Dr. H. Reid and Susan Smucker Wagstaff

program notes

Who inspired Bach? We could run years of a festival off this question. Bach's library itself could be a wonderful starting point for recitals. Then there are the numerous transcriptions he made of other composers, or the music of his predecessors and teachers. Today, we limit ourselves to music for voices, strings, early bassoon, and continuo, in the seventeenth century German tradition.

In 1735, Bach documented his family tree. The *Ursprung* is still the best source we have for keeping track of the dozens of composers and organists from this great musical family. Significantly marked next to the name of his uncle Johann Christoph Bach was the addition: "a profound composer." Profound and inspiring. In the 1754 Obituary of J.S., Johann Christoph is mentioned: "as good at inventing beautiful thoughts as he was at expressing words." His Lamento *Ach, daß ich Wassers g'nug hätte* is extraordinarily profound and moving. It features highly affective and mournful melodic leaps with thick luscious string writing. His wedding cantata *Meine Freundin du bist schön*, based on the *Song of Songs*, features an amazing passacaglia for soprano and violin, backed up by more thick 5-part writing.

In 1705, J.S. Bach famously walked 200 miles from Arnstadt to Lübeck, in order to meet and work with Dietrich Buxtehude. He had been granted a month's leave. He took four months—he must have been inspired. Buxtehude's early life was spent in Sweden and Denmark, though it is likely he was born in the northern German peninsula of Holstein. He assumed the position of organist at the Marienkirche in the Hansestadt Lübeck. Most of his vocal music comes down to us in a collection from his friend Gustav Düben, the capellmaster at the Swedish court. The Düben collection, today housed in the Uppsala university library contains more than 2000 works. The Buxtehude and Krieger on today's program come from the Düben collection. *Jesu mine Freude* is a setting of the Lutheran chorale employing two violins and bass and two sopranos and a bass voice. After a symphony, it alternates tutti and solo/ensemble verses.

Johann Philipp Krieger is heavily represented in the Düben collection. He worked in Bayreuth, was given permission to study in Venice with Rosenmüller, returned, and eventually moved to posts in Frankfurt, Kassel, and Halle.

While his career began and ended in Germany (Leipzig and Wolfenbüttel), Johann Rosenmüller spent most of his productive years in Italy. After his infamous escape from the law, he fled to Venice, where he served as a trombonist at San Marco. His music is among the best of the second half of the seventeenth century. His sonatas are a culmination of the Italian-Austrian style and the *Stylus Phantasticus*—described by Kircher (1650): "The fantastic style is especially suited to instruments. It is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject, it was instituted to display genius and to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues."

DANIEL SWENBERG



Adriane Post and Johanna Novom

CHAMBER CONCERTS

foyer concert—tuesday

BACH AND THE OBOE

July 19, 1:00 PM, Sunset Center Foyer

San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Suite No. 2 in D Minor, BWV 1008

Prelude
Allemande
Courante
Sarabande
Minuet I, Minuet II
Gigue

English Suite No. 4 in F Major, BWV 809

Prelude
Allemande
Courante
Sarabande
Menuet I
Menuet II
Gigue

Trio Sonata in C Major BWV 529

Allegro
Largo
Allegro

artists:

Gonzalo X. Ruiz, *baroque oboe*

Dongsok Shin, *harpsichord*

Concert sponsor: Alan Carlson

program notes

When Bach began to write for the oboe, it was a newer instrument than the saxophone was when it was first used in jazz. This at first involved some special compromises. These new French instruments were pitched one whole step lower than the strings and organ, so in order to use them the composer had to treat them as transposing instruments, much like a B-flat clarinet. Not until his tenure in Cöthen did Bach have the luxury of all the instruments playing at the same pitch. Beginning with his first cantata, however, Bach used the oboe as no other composer had before, treating it as an equal partner to the voice, and showering it with lyrically and technically demanding roles. It is generally supposed that many of Bach's oboe works are lost forever. No chamber music survives, and five concertos have had to be reconstructed from later versions for harpsichord. Still, on the evidence of the sacred works, the oboe must have been Bach's favorite instrument, receiving over 220 solos in about as many cantatas. The next contender would be violin, coming in at a comparatively measly 84 solos. This affection extended in at least two cases to the players themselves: Bach was godfather to the children of both his main Leipzig oboists, Gleditsch and Kornagel.

GONZALO X. RUIZ



Gonzalo X. Ruiz, oboe

Bach's six Cello Suites were a self-imposed challenge that he also explored in the works for solo violin. How could one write polyphonic music—that is with multiple voices—for an instrument with just four strings and the capacity for making only the simplest of chords, capable of sustaining only two notes simultaneously? Bach met this challenge with these monumental works whose merits were not fully appreciated until the 20th century. The *Suite in D Minor*, along with the others, was composed in Cöthen around 1720. The autograph disappeared centuries ago and the primary sources have been copies made by Anna Magdalena Bach and Johann Peter Kellner. The inclusion of polyphony is even more challenging when transcribing the work for an essentially melodic instrument such as an oboe. In this suite, chords appear mostly for punctuation in the Allemande and Courante, but add more complexity to the *Sarabande* and the first *Menuet*. The oboe is especially suitable for the lyrical *Prelude* and lively *Gigue*.

The six English Suites, BWV 806-811 are generally considered Bach's earliest keyboard suites, likely dating from around 1714 during the composer's Weimar period. Their designation as "English" (not Bach's) is somewhat arbitrary, and not descriptive of their style, which is modeled after the French dance suites of Couperin and others. They became known as English Suites after their publication in the nineteenth century, and various theories have been tendered as to the reason. What does distinguish them from Bach's other keyboard suites is their virtuosic preludes. Like other suites, each movement retains the key of the *Prelude*, in this case F Major, with the exception of the second *Menuet*, which is in D, the relative minor key. The fanfares of the *Gigue* form a three-part fugue, and in the second half this subject is inverted.

Bach was adept in transferring the techniques and forms from one medium to another. One of his most successful experiments was in the use of the Italian trio sonata—typically two treble instruments plus continuo—as a model for organ sonatas. The two treble parts would be covered by two keyboards, the bass by the pedals. Bach wrote a number of these *Organ Trio Sonatas* in the 1720's for the training of his son Friedemann, and they were taken up by many others, judging from the number of subsequent copies in circulation. Because Bach wrote relatively few trio sonatas for instruments, it has been a popular trend to adapt these organ sonatas for diverse combinations, such as today's version for oboe (taking over one of the organ's keyboard parts) and harpsichord.

ALLEN WHEAR

CHAMBER CONCERTS

afternoon—tuesday

THE CARMEL MUSE

July 19 & 26, 2:30 PM, Carmel Presbyterian Church

Junipero & Ocean Ave, Carmel

AARON COPLAND

(1900–1990)

(arr. Morales)

Excerpts from The Red Pony (John Steinbeck)

ERNST BACON

(1898–1990)

Selected songs for Soprano and Piano

The Red Rose (Robert Burns)
Fond Affection (Anonymous)
Is there such a thing as day? (Emily Dickinson)
My river runs to thee (Emily Dickinson)
Velvet People (Emily Dickinson)
Wild Nights (Emily Dickinson)

JACK LONDON

(1876–1916)

On George Sterling (Poem)

RALPH VAUGHAN WILLIAMS

(1872–1958)

from Songs of Travel (R.L. Stevenson)

Let Beauty awake
Youth and love
In dreams
The infinite shining heavens
Bright is the ring of words

ELLIOT WEISGARBER

(1919–2001)

from Seven Poems of Robinson Jeffers for high voice

IV. The Place for no Story
V. Evening Ebb
VI. Joy

SAMUEL BARBER

(1910–1981)

Dover Beach, op. 3 (Samuel Arnold) for baritone and string quartet

artists:

Barbara Rose Shuler, *narrator*, Kathleen Flynn, *soprano*, David Newman, *bass*, Charles Wesley Evans, *bass*, Keenan Boswell, *piano*, Naomi Guy and Elizabeth Girko, *violin*, Meg Eldridge, *viola*, Timothy Roberts, *cello*

Concert sponsor: Charles Schwab and Company, Inc.

program notes

In honor of the 100th anniversary of Carmel-by-the-Sea, today's program offers a brief sampler of the rich tradition of musical and literary artists who were attracted to or inspired by this special area of the world.

There is no author more closely associated with the Monterey Peninsula than John Steinbeck, and no composer whose music more successfully evokes the American landscape than Aaron Copland, so it is fitting that their collaboration be represented even briefly on today's program. Salinas native Steinbeck set most of his novels in either the Salinas Valley or in Monterey. *The Red Pony* (1933), set in the foothills west of Salinas, is unique in Steinbeck's output in that it does not concern itself with migrant workers or Cannery Row vagrants, but has a ten-year-old boy as protagonist. Copland had previously scored Steinbeck's *Of Mice and Men*—directed by Lewis Milestone, as is *The Red Pony*—but this more modernistic music has not been published. The original film of *The Red Pony* appeared in 1949, and Copland subsequently fashioned the music into a concert suite for orchestra. The short but memorable excerpts heard today were arranged for strings by Erik Morales, and contain music from the film's title sequence and fantasy scene.

Ernst Bacon conducted the very first Carmel Bach Festival in 1935. Of further interest to the Carmel community was his close friendship with photographer Ansel Adams, with whom he shared "a love of music and mountaineering, along with a passionate concern for the environment." He played piano at Adams' wedding to Virginia Best in Carmel in 1928.

Bacon paid homage to his friend in his orchestral work *Remembering Ansel Adams*, but his music remains one of America's best-kept secrets. The Chicago native wrote in a wide variety of genres, and his First Symphony was awarded the Pulitzer Prize in 1932. He held teaching positions at San Francisco Conservatory, Eastman, Converse College, and Syracuse University. Today he is remembered chiefly for his large output of songs, within which he shows a particular affinity for the poetry of Emily Dickinson.

San Francisco native Jack London, most commonly associated with the Yukon, visited Carmel and the Monterey Peninsula many times, but not to open a pub! His friend and mentor, the prolific poet and playwright George Sterling, the "uncrowned King of Bohemia" came to Carmel from San Francisco in 1905 and was instrumental in the founding of an artists' colony here. His influence among other literary figures encouraged others to come, and he eventually served as mentor to Robinson Jeffers. London depicted Sterling in two of his novels, in addition to this poem.

Robert Louis Stevenson (1850-1894) traveled to Monterey in 1879. The adventuresome Scotsman had come in pursuit of a local married woman named Fanny Osbourne, and spent considerable time exploring the Monterey Peninsula on foot and writing about it in such works as *The Old and New Pacific Capitals*. It has been said that his impressions of Point Lobos provided the inspiration for *Treasure Island*. Among his more famous publications such as *Dr. Jekyll and Mr. Hyde* is the posthumous collection of poems called *Songs of Travel*. Ralph Vaughn Williams set a total of nine of them, publishing them at different times beginning in 1901, and they are among his earliest efforts at songwriting. Taken as a cycle, which has only

happened since a final song was published in 1960, they are comparable to Schubert's *Winterreise* or Mahler's *Songs of the Wayfarer*.

Clarinetist and composer Elliott Weisgarden was born in Massachusetts and later became a Canadian citizen. He spent the bulk of his career as a professor at the University of British Columbia and was considered an expert in Japanese music. His settings of Robinson Jeffers (1887-1962) poetry were written in 1973 and revised in 1998. Jeffers moved to Carmel in 1914 and lived here until his death in 1962. He has left a considerable body of highly acclaimed work, most of it written here, in the house he built on Carmel Point, Tor House.

English poet Matthew Arnold's (1822-1888) poem *Dover Beach* was published in 1867 as part of a volume entitled *New Poems*. Philadelphia native Samuel Barber composed his setting of the lyric poem for baritone and string quartet in 1931 while studying abroad. The composer himself sang the baritone part for the first recording. Ralph Vaughan Williams praised the work, stating that he had tried several times to set *Dover Beach*. Although there is no direct connection between Dover Beach and the Monterey Peninsula, who among us has not gazed at the waves from Carmel Beach and been inspired to profound thoughts?

ALLEN WHEAR



Barbara Rose Shuler, narrator

CHAMBER CONCERTS

afternoon—wednesday

VENETIAN TREASURES

July 20 & 27, 2:30 PM, All Saints Church

Dolores and Ninth, Carmel

ANDREA GABRIELI
(1533–1585)

Intonazione settimo tono

DARIO CASTELLO
(1590–1658)

Sonata Decimaterza a 4, Libro secundo

BIAGIO MARINI
(1594–1663)

from Per Ogni Sorte d'Stromento, Sonate da Chiesa e da Camera, Op. XXII

Sinfonia Sesto Tuono
Balletto Terzo
Corrente Secondo
Zarabanda Terza
Balletto Quaro Allemano

MONTEVERDI
(1567–1643)

Laudate Dominum

GIOVANNI GABRIELI
(1557–1612)

Intonazione del Nono Tono

GIOVANNI GABRIELI
(1557–1612)

Sonata XXI con tre Violini

CARLO GESUALDO
(1566–1613)

Moro, Lasso

BIAGIO MARINI
(1594–1663)

Romanesca per Violino Solo e Basso se piace, Op. III

DARIO CASTELLO
(1590–1658)

Sonata Quarta à 2, Libro primo

BIAGIO MARINI
(1594–1663)

Passacaglia à 3, Op. XXII

GIOVANNI GABRIELI
(1557–1612)

Toccata à 4

DARIO CASTELLO
(1590–1658)

Sonata Decimaquarta à 4, Libro secundo

Concert sponsor: Camie and Jack Eugster

artists: Bruce Chrisp, *trombone*, Gabrielle Wunsch and Marika Holmqvist, *violin*, Karina Schmitz, *viola and violin*, Dominic Teresi, *dulcian*, Daniel Swenberg, *theorbo*, Dongsok Shin, *organ and harpsichord*

program notes

Venice in the late sixteenth and early seventeenth century was teeming with musical innovation. New styles and forms such as opera and sonata were being developed, and instrumental virtuosity developed out of increased specialization. Instrument making and music publishing also flourished during this time. Such activity seems to have radiated in particular from the Cathedral of San Marco in the center of Venice, through the contributions of many but especially under the leadership of Giovanni Gabrieli and above all that of Claudio Monteverdi.

The appointment of Andrea Gabrieli as organist at San Marco in 1566 was an important step for raising the stature of Venetian musicians generally. Previously it had been musicians of the Netherlands school such as Cipriano de Rore and Orlando de Lassus who cast the longest shadows. Gabrieli published a great deal of music in all the forms current in his time, and wrote music for the theatre, including a work for the inaugural performance at Palladio's Teatro Olimpica in Vicenza.

Nearly nothing is known about Dario Castello apart from the fact that he was a leading wind player at San Marco during the tenure of Monteverdi. His published sonatas were reprinted numerous times. They can be played by different instruments in different circumstances, such as cornetto or violin, or as in today's program, a combination of strings with trombone and dulcian (see below). A selection of his sonatas from *Libro primo* (1621) and *Libro secundo* (1629) for different combinations of instruments is spread across the program.

Biagio Marini was a native of Brescia but traveled widely and spent considerable time in Venice, notably as violinist at San Marco, where he worked with Monteverdi. His violin works contain some of the first idiomatic instructions for the instrument. Much of his published work has sadly been lost, but his Opus XXII (1655) is a mother lode of fascinating string writing in all kinds of forms, including sonatas, sinfonias, and *balletti*. Of particular interest is the hauntingly dark and harmonically dense *Passacaglia*.

Monteverdi's *Laudate Dominum* (1640), originally a motet for soprano solo, creates a joyful noise even without text. Sackbut and continuo engage in lively rhythmic dialogue in the first section, followed by a slower, highly decorated sequence.

Native Venetian Giovanni Gabrieli (nephew of Andrea) was organist at San Marco for the second half of his life. He is best known today for his considerable output of vocal music (particularly the polychoral works) as well as organ and brass works, but the *Sonata con tre Violini* is a rare gem in the early string literature. Despite its brevity, it contains a wealth of moods and colors, culminating in a brilliant stile *Concitato* (agitated style) flourish.

Carlo Gesualdo is not associated with Venice, but his unique musical language merits inclusion in a program of Italian music of the time. He wrote several books of madrigals notable for their chromatic harmony, which can sound bizarre even today. He is also remembered

for the grisly murder of his wife and her lover. *Moro, Lasso* is a five-part madrigal performed today by instruments. Its opening line, *Moro, lasso, al mio duolo* (I die, alas, in my suffering) is more than you need to know about its character. Gesualdo's music transcends any lack of words.

ALLEN WHEAR

A note on the dulcian:

The ancestor of the modern bassoon has its origins somewhere in late 15th century Italy. The various names by which it was known—dulzian, curtal, basson, bajón, fagotto—indicate its wide and varied use throughout 16th century Europe. The etymology of these names also gives us some clues as to the origins of the instrument. Dulzian (German), from the latin *dulcis*, refers to the sweet sound the instrument produced in relation to other renaissance reed instruments such as shawms and rackets. Curtal (English) refers to its shortened aspect achieved by the double parallel bores common to all members of the bassoon family. Basson (French) and bajón (Spanish) indicate its primary role as a bass instrument. Fagotto (Italian) is perhaps the most puzzling moniker. Traditional bassoon lore has it that this term is due to the instrument's resemblance to a bundle of sticks. But this is unlikely to be accurate since the first bassoons were made from a single piece of wood.

In modern day English the instrument in question is usually referred to as the *dulcian*. Its relationship to the modern day bassoon is obvious from its double reed and parallel U-shaped bore. Unlike the bassoon, however, it was typically made from a single piece of wood and only had up to two keys. Like most wind instruments in the renaissance, dulcians were created in families or consorts. The dulcian consort consisted of up to 7 members ranging from octave-bass to soprano. The most common size was the bass dulcian, which is the instrument being used at CBF this year.

In the seventeenth century the bass dulcian was among the most widely used instruments of the early baroque. It performed a wide variety of functions ranging from basso continuo to an elaborated melodic bass to a virtuosic solo bass voice. Its role in sacred vocal music was so ubiquitous that it was known as the *Chorist-fagott*. While it was equally at home with both wind ensembles and mixed formations, it was most commonly found deployed with stringed instruments and was often considered an equally viable bass option to the violone, trombone, or the viola da gamba.

DOMINIC TERESI

CHAMBER CONCERTS

twilight concert—wednesday

BACH IN THE FOREST

July 20, 5:00 PM, Church in the Forest

3152 Forest Lake Road, Pebble Beach

ARCANGELO CORELLI
(1653–1713)

Sonata in D major for violin and continuo, Op.5, No.1

Grave-Allegro-Adagio-Allegro-Adagio
Allegro
Allegro
Adagio
Allegro

GEORGE FRIDERIC HANDEL
(1685–1759)

Sonata in G major for flute and continuo, Op. 1, No.5

Adagio
Allegro
Adagio
Bourée
Menuetto

J.S. BACH
(1685–1750)

Trio Sonata from The Musical Offering, BWV 1079

Largo
Allegro
Andante
Allegro

artists:

Stephen Schultz, *baroque flute*

Peter Hanson, *violin*

Ezra Seltzer, *cello*

Andrew Arthur, *harpsichord*

Concert sponsor: Julie and David Nee

program notes

Corelli's *Suonati a violino e violone o cimbalò*, Op.5 were published in 1700, but were the fruit of many years of labor and polishing. Op. 5 was a major milestone in the history of music and music publishing, for it was widely disseminated throughout Europe and highly influential in terms of violin technique and composition style for generations to come. By 1800, more than forty additional editions and reprints had appeared, an outstanding success in the eighteenth century. Many of these subsequent editions included embellishments that were claimed to be as Corelli himself would have played them. While that cannot be proven they do offer great insight into the style and traditions of the time and a stimulus to the imagination of modern performers. The twelve sonatas of Op. 5 are divided equally between the two categories of sonatas in Corelli's time: the sonata *da chiesa*—church sonata, in contrapuntal style and more "serious" than sonata *da camera*, or chamber sonata, featuring dance movements. Sonata No. 1 is of the former type, as demonstrated by the fugal second movement (*Allegro*) whose several voices require the violin's double-stopping. The opening movement alternates between slow, highly decorated sections and brilliant toccata-like displays.

Despite being born in the same year in the same part of Germany, Handel and J.S. Bach never met. They certainly knew of each other, and a meeting was once attempted via one of Bach's sons, but it never came to pass. It might be said that they existed in parallel universes. Handel published a great deal more chamber music than Bach, owing in part to enterprising London publishers. The Flute Sonata in G Major was originally published as an oboe sonata in F Major, but was transcribed anonymously for transverse flute and published in 1727, serving a ready market, since that instrument was highly popular among aristocratic amateurs in eighteenth-century England.

Most Gracious King!

In deepest humility I consecrate herewith to Your Majesty a musical offering, the noblest part of which derives from Your Majesty's Own August Hand. With awesome pleasure I still remember the very special Royal Grace when, some time ago, during my visit in Potsdam, Your Majesty's Self deigned to play to me a theme for a fugue upon the clavier, and at the same time charged me most graciously to carry it out in Your Majesty's Most August Presence. To obey Your Majesty's command was my most humble duty. I noticed very soon, however, that, for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved therefore and promptly pledged myself to work out this right Royal theme more fully and then make it known to the world. This resolve has now been carried out as well as possible, and it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a Monarch whose greatness and power, as in all the sciences in war and peace, so especially in music, everyone must admire and revere. I make bold to add this most humble request: may Your Majesty deign to dignify the present modest labor with a gracious acceptance, and continue to grant Your Majesty's Most August Royal Grace to Your Majesty's most humble and obedient servant,

THE AUTHOR

Leipzig, July 7, 1747.

Just two months prior to this dedication, Bach paid a visit to Potsdam, where the flute-playing warrior, King Frederick the Great, held court and where Bach's son Carl Philipp Emmanuel had been in service as court harpsichordist for nearly a decade. That May evening, as the king began his nightly concert, he was informed that "Old Bach" had arrived. As the local press reported, "The King immediately gave orders for Bach to be admitted and went, at his entrance, to the pianoforte...condescending to play, in person and without any preparation, a theme on which to improvise a fugue. This the Kapellmeister did so successfully that not only was His Majesty pleased...but all those present were seized with astonishment."

The "Royal theme," which Bach called the *Thema Regium*, or *Sogetto Reale*, is complicated, to say the least—and presented a suitably Herculean challenge for a man of Bach's reputation. Frederick went further, requesting that Bach improvise a six-part (!) fugue on the spot, which he deferred until producing the written version weeks later in Leipzig. The result of this gauntlet-throwing by the king and the proud response of a genius at the top of his form is this collection comprising The Musical Offering: ten canons, two fugues, and a four-movement Trio Sonata, all incorporating, in varying degrees of subtlety, the Royal theme. Bach did not specify the instrumentation for these pieces, except in the case of the *Trio Sonata* and two of the canons.

The *Trio Sonata* is one of Bach's darkest and most majestic works of chamber music. In the fugal first *Allegro*, the Royal Theme is heard as a kind of *cantus firmus*, first in the bass, but in the upper voices as well. In the final movement, it becomes the subject of a fugue, but transformed with a lively rhythm. The *Andante* in between is in a lighter vein, but features the expressive sighs of the *Empfindsamer stil* (expressive style) associated with Bach's son C.P.E. Throughout this work, Bach amply demonstrates his ability to appeal both to the head and to the heart.

ALLEN WHEAR



CHAMBER CONCERTS

foyer concert—thursday

BACH AND THE FLUTE

July 21, 1:00 PM, Sunset Center Foyer

San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Sonata for Flute & Continuo in E Minor, BWV 1034

Adagio ma non tanto
Allegro
Andante
Allegro

JOHANN SEBASTIAN BACH
(1685–1750)

Prelude & Fugue in C for Solo Harpsichord
(Well-Tempered Clavier, Book 1 No. 1), BWV 846

CARL PHILIPP EMANUEL BACH
(1714–1788)

Partita in A minor for Solo Flute, Wq 132, H 562

Poco adagio
Allegro
Allegro

JOHANN SEBASTIAN BACH
(1685–1750)

Sonata for Flute and Harpsichord in B Minor, BWV 1030

Andante
Largo e dolce
Allegro

artists:

Robin Carlson Peery, *flute*

Andrew Arthur, *harpsichord*

Concert sponsor: Jinah and Nigel Lovett

program notes

The flute was highly popular in eighteenth century Germany, cultivated by professionals and sophisticated amateurs alike. Bach referred to the instrument as the *Traversiere*, as opposed to the *flauto*, which meant recorder. The transverse flute is so-called because it is side blown, not end-blown as a recorder, and in Bach's time it generally had but one key. Although originating in France, German musicians developed and featured it in all forms of music. The great flutist and composer Johann Joachim Quantz, in his monumental treatise *On Playing the Flute* (1752) wrote, "It is beyond all doubt... that the Germans were the first to revive, if not to establish, the basic principles of the transverse flute... Thus the English call the instrument the *German flute*, and the French designate it *la flute allemande*."

Bach made copious use of the transverse flute—second only to the oboe—in his sacred works, particularly after he settled in Leipzig, where one presumes a high level of technical skill on the instrument was available. His output of chamber music involving flute is relatively small when compared with contemporaries Telemann and Quantz, and even with his own sons. *The Sonata in E Minor, BWV 1034* has been difficult to date precisely because of a missing autograph, but the assumption is that it was composed in Cöthen in the early 1720's. The work is cast in the *sonata da chiesa* format, alternating slow and fast movements. The often dense counterpoint between flute and continuo in the fast movements sets the stage for welcome contrast in the lyrical *Andante*, built on a six-bar ostinato bass line that gently strays into new keys before returning home to G Major.

The first volume of 24 "Preludes and fugues in all major and minor keys" known as *The Well-Tempered Clavier* was written in 1720. Bach intended them "for the use and profit of the musical youth desirous of learning and for the pastime of those already skilled in this study." The original beneficiary of that first function was Bach's young son Wilhelm Friedemann. Countless others have worked through them for study and enjoyment, and today the *Prelude in C Major* is certainly one of Bach's most recognizable and beloved works. It was further popularized in the nineteenth century by French composer Charles Gounod, who used it as the foundation for a sweeping, interpolated melody in his famous *Ave Maria*. Having said this, try not to think of Pavarotti while you listen to Bach's original conception.

The Prussian king Frederick II (The Great) had two favorite pastimes: warfare and flute playing, sometimes undertaken simultaneously.

J.S. Bach visited Frederick's court in 1747, accompanied by his son Friedemann, for an encounter that would ultimately result in *A Musical Offering*...but that is another story. What a fascinating moment of alignment in flute history it is to imagine Frederick, the most famous flutist, Quantz, the greatest flutist, J.S. Bach—and his sons Emanuel and Friedemann—all in the same room together. Emanuel had been writing flute solos and chamber music since his student days in Leipzig, and was then in the midst of a thirty-year tenure as harpsichordist at Frederick's court. He was in daily contact with the flute, later boasting that he "had the honor of accompanying...the first solo by Frederick as king." Despite their close proximity, Frederick never warmed to Bach's innovative music; his conservative taste much preferred the works of Quantz and those of his own devising. Bach's large output of solo and trio sonatas with flute surpasses those of his father in number. This same year he composed the *Sonata for Solo Flute*. Compositions for unaccompanied flute were rare at the time (J.S. Bach's *Partita* and Telemann's suites the precedents) and Emanuel Bach's is the first bona fide sonata in this form. From the outset, it is clear that unusual demands are made on the instrument, since, like J.S. Bach's works for unaccompanied strings, the soloist must provide, in concrete form and by implication, his own bass line in addition to melody. Thus, the range is broad, and concerto-like passages, as in the first *Allegro*, make demands on endurance and breathing, unrelieved as they are by orchestral support.

The original date of the *Sonata in B minor* is unknown, but there is evidence that the sonata was originally in G minor and recast in the current key in 1736, presumably to better suit the flute of the time. The striking difference between this and the sonata that opened today's program is the three-part texture: the right hand of the keyboard provides a second treble voice to engage with the flute. The *Andante* is in the form of a da capo aria, followed by a slower movement in the relative major key of D, with the unusual description *Largo e dolce*, featuring siciliano rhythms embedded in the complex interplay. The *Presto* begins with a three-part fugue, followed by a lively gigue based on the fugue theme. Small wonder that nineteenth century Bach biographer Philipp Spitta deemed this "the finest flute sonata in existence."

ALLEN WHEAR



Robin Carlson Peery, flute

CHAMBER CONCERTS

twilight concert—thursday

BACH IN THE CATHEDRAL

July 21 & 28, 5:00 PM, San Carlos Cathedral

500 Church Street, Monterey

GEORGE FRIDERIC HANDEL
(1685–1759)

Aria: Eternal Source of Light Divine

Meg Bragle, *mezzo-soprano*
Robert Farley, *trumpet*

GEORGE FRIDERIC HANDEL
(1685–1759)

Organ Concerto in G Minor

Adagio
Allegro
Adagio
Allegro

Andrew Arthur, *organ*

JEREMIAH CLARKE
(1674–1707)

Suite for Trumpet and Organ

Prelude
Minuet
Hornpipe
Gigue
Rondeau

Robert Farley, *trumpet*

CARL PHILIPP EMANUEL BACH
(1714–1788)

Sonata in G minor for Violin and Harpsichord

Allegro
Adagio
Allegro

Andrew Arthur, *harpsichord*
Emlyn Ngai, *violin*

JOHANN SEBASTIAN BACH
(1685–1750)

Cantata, Widerstehe, doch der Sünde, BWV 54

Aria: Alt Widerstehe doch der Sünde
Recitativo: Alt Die Art verruchter Sünden
Aria: Alt Wer Sünde tut, der ist vom Teufe

artists:

Andrew Arthur, *director, organ soloist & harpsichord continuo*, Emlyn Ngai, *violin*, Evan Few, *violin*, Cynthia Black, *viola*, Joseph Tan, *viola*, Ezra Seltzer, *cello*, Jordan Frazier, *double bass*, Robert Farley, *trumpet*, Meg Bragle, *mezzo-soprano*, Michael Beattie, *harpsichord continuo*

program notes

Eternal Source of Light Divine is the opening aria of Handel's Ode for the Birthday of Queen Anne. The English queen, the last of the Stuart line, held the throne from 1702-14. During her reign England and Scotland were united as Great Britain. The Ode, which was likely performed on February 6, 1713, praises Anne and the peace accomplished by the soon to be signed Treaty of Utrecht, which ended the War of Spanish Succession. There is no definitive record that Queen Anne heard Handel's work, but she accorded him the favor of a lifetime stipend. This aria is essentially a lyrical dialogue between alto and trumpet with the radiant support of strings.

Handel created the organ concerto for his public concerts in London's Covent Garden, where they functioned as instrumental interludes between parts of large oratorios, which he had begun writing in response to the public's waning interest in Italian opera. Always sensitive to the public's taste, Handel knew that there was still a market for instrumental virtuosity, and was able to fit the bill with his concertos. The Covent Garden concerts of 1734-35 boasted "a new large Organ, which is remarkable for the Variety of its curious Stops, being a new Invention, and a great Improvement of that Instrument." The organ was already participating in the performances as a continuo instrument, and Handel's concerto accompaniments are lightly scored for strings, in order to highlight the solo instrument. The Concerto in G Minor was first performed along with Alexander's Feast in February, 1736, and published together with five other concertos as Opus 4 by John Walsh two years later. Half a century later, Charles Burney wrote of Handel's organ playing, "there are still many living who can remember the grandeur, science and perfection..."

Jeremiah Clarke was an organist and composer working first in Winchester and ultimately at St. Paul's Cathedral and the Chapel Royal in London. His life ended early, by his own hand, due to a disappointment in love. His output includes organ works and odes, but his unquestionably best-known work is the Prince of Denmark's March, the Rondeau movement of the Suite in D for Trumpet and Organ. For many years this was attributed to Henry Purcell and known as Trumpet Voluntary, and has been heard at countless weddings and other ceremonial occasions.

Until recently, the Sonata in G Minor for Violin and Obligato Harpsichord was attributed to J.S. Bach (BWV 1020) rather than to his illustrious son. This is understandable given its stylistic resemblance to the father's work. Emmanuel Bach wrote relatively little for the violin; the flute appears far more often in his catalogue of chamber music, and this sonata is often performed on that instrument. Supposedly he was left-handed and did not have a natural aptitude for the violin in his youth, so unlike his older brother Friedemann he was not encouraged to study the instrument and concentrated fully on his keyboard studies. The question of authorship of this sonata has not been definitely settled; if it were an instrument in question rather than a composition, a compromise might have been reached, calling it a product of the "Bach School."

J.S. Bach was employed at Weimar between 1708 and 1717 and during this time two of his most famous sons, Friedemann and Emmanuel, were born. It was here that he wrote one of his earliest cantatas, *Widerstehe, doch der Sünde* (Stand firm, then, against

sin). Written for the Third Sunday in Lent, in 1714 or 1715, the text is by Georg Christian Lehms, concerning the avoidance of sin and the treachery of Satan, and the dire consequences of not doing so. This is an unusual work for a number of reasons: it is one of a handful for a solo voice and one of only four for solo alto; its brevity, consisting of only two arias surrounding a single recitative; its startlingly dissonant opening. Such discord at the very beginning of a work is most unusual in eighteenth century music. Only a few examples come to mind, such as Jean-Féry Rebel's *Chaos* and Beethoven's First Symphony, although the latter has long ago lost its shock value. Within the context of Bach's music, it is all the more bizarre as it is followed by a chain of even more dissonances until finally settling in time for the alto's entrance. (If you are wondering how Bach made that first chord, get to a keyboard and try hitting E-flat, F, A-flat, B-flat, and D-flat simultaneously!) The aria is in da capo form. Near the end of the recitativo, the mention of a *scharfes Schwert* (sharp sword) unleashes a torrent of sixteenth notes in the bass line. The second aria is in the form of a three-part fugue: the violins and violas each join in unison, with the alto taking the third part. It promises that if one resists Satan, his temptations will disappear. The chromatic shape of the fugue theme and the often serpentine bass line have suggested to some the twisted machinations of the devil.

ALLEN WHEAR



Robert Farley, trumpet

Concert sponsor: California State University Monterey Bay; Betsey and Steve Pearson

CHAMBER CONCERTS

afternoon—friday

STREETS OF MADRID

July 22 & 29, 2:30 PM, All Saints Church

Dolores and Ninth, Carmel

WOLFGANG AMADEUS MOZART
(1756–1791)

String Quartet in D Major, K. 387

Allegro vivace assai
Menuetto
Andante cantabile
Molto allegro

LUIGI BOCCHERINI
(1743–1806)

Guitar Quintet in D Minor, G. 445

Allegro moderato
Cantabile
Minuetto
Finale: Allegro assai

LUIGI BOCCHERINI
(1743–1806)

La musica notturna delle strade di Madrid
(*Night Music of the Streets of Madrid*), op. 30, no. 6

Le campane de l'Ave Maria (The Ave Maria bell)
Il tamburo dei soldati (The soldiers' drum)
Minuetto dei ciechi (Minuet of the blind beggars)
Il Rosario (The Rosary)
Passa calle (The Passacaglia of the street singers)
Il tamburo (The drum)
Ritirata (The retreat of the night watch)

artists:

Cynthia Roberts, Tricia Ahern, *violin*
Patrick Jordan, *viola*
Allen Whear, Timothy Roberts, *cello*
Daniel Swenberg, *guitar*

Concert sponsor: Shirley and Hersch Loomis; Diana and James Fraser; Shirley and Lee Rosen; Dianne and Arnold Gazarian

program notes

At a private reading of new string quartets in Vienna in 1785, Josef Haydn said to Mozart's father Leopold: "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and what is more, has the most profound knowledge of composition." One of the works heard that evening was the Quartet in G Major, K. 387, the first of what would be six quartets dedicated to Mozart's beloved mentor, Haydn.

The G Major Quartet was completed at the end of 1782, the same year in which Mozart had cheerfully immersed himself in the fugues of J.S. Bach and had attempted many of his own. The influence of fugues is most apparent in the finale, which is a hybrid of fugal writing and sonata form, built on a four-note theme similar to that which Mozart would use for the finale of the "Jupiter" Symphony a few years later. Another innovation of this work is its great detail in dynamic markings. In the first movement, the lyrical opening theme alternates between loud and soft, bar by bar. The *Menuetto* takes this a step further, with this contrast occurring on every other note.

In December, 1798 Boccherini completed six quintets "with obligatory guitar." He had already transcribed his Piano Quintets, op. 56 for guitar and strings but was unable to publish them since they were in the hands of their commissioner the Marquis de Benavente, of whom Boccherini biographer Picquot wrote: "The Marquis excelled on the guitar, an instrument dear to all good Spaniards. He asked Boccherini to provide a guitar part for his own use in those compositions which he liked..." All of Boccherini's works for the combination of guitar and strings are transcriptions of his own works, but the touch of a master instrumentalist is clear in their idiomatic writing and their ideal balance.

The Quintet in D Minor is a transcription of Boccherini's Piano Quintet, op. 57, no. 4, to which the composer added a new minuet. The instrumentation seems entirely natural and appropriate; guitar replacing piano is credible due to the way Boccherini wrote for the piano, as a light-textured and complimentary member of the ensemble. Replacing a piano with a guitar would be inconceivable in a work of Haydn or Mozart. And of course there are the hints of Spanish flavor in Boccherini's music, which the presence of a guitar can only enhance. The *Allegro moderato* is loaded with Boccherini characteristics such as the frequent contrasts of the dramatic and melancholy, along with subtle manipulations of sonata form. In the lyrical *Cantabile*, the guitar is given the most melodic prominence, and the string players join in the plucking, but in a supportive role. The *Minuetto* has rhythmical figures reminiscent of castanets, and a second theme with strong accents on the third—normally weak—beat hinting at an exotic ethnic dance. The *Finale* is related to the first movement in character but with increased energy befitting a rousing ending.

The manuscript of Boccherini's *La Musica Notturna della Strade di Madrid* bears these instructions:

This quintettino describes the music that one hears, at night, in the streets of Madrid, beginning with the bell of the Ave Maria and ending with a military retreat. All that is not prescribed by the rigor of counterpoint must aim at the rendering of the truth that one has tried to represent. Ave Maria of the parishes—Ave Maria of the quarters if the town. Then Minuet of the Beggars. The violoncellists will hold their instrument across their knees and, using the nails of their hand, will imitate the sound of a guitar. After a brief pause, the minuet is

repeated, and then it leads on into the Rosary, but without a strict time beaten. Rosary. Passacaglia of the street-singers. ["Los Manolos," i.e. low-class Madrilenos. Also a nice play on words: The bass pattern is a passacaglia, while "Passe calle"—the street—was a local term for a type of street singing]. Retreat of Madrid with Variations. One will imagine that the retreat begins to be heard in the distance, so that it must be played piano, so softly that it is scarcely audible; the indications crescendo and marcando [marked] must be strictly observed.

In today's world, the sight of buskers, beggars, and other forms of street life may be commonplace, but this does not diminish the feeling of nostalgia evoked by Boccherini in this beguiling tableau of bygone Madrid.

ALLEN WHEAR

CHAMBER CONCERTS

family concert—saturday

THE EPIC ADVENTURES OF LEONARD AND RASMUS

Leonard and Ramus Solve a Mystery

July 23, 11:00 AM, Sunset Center Theater

San Carlos and Ninth, Carmel

| | |
|---|---|
| WOLFGANG AMADEUS MOZART (1756–1791) | <i>Eine Kleine Nachtmusik</i> |
| JOHANN SEBASTIAN BACH (1685–1750) | <i>Contrapunctus I</i> |
| ANTONIO VIVALDI (1678–1741) | <i>Summer (from The Seasons)</i> |
| AARON COPLAND (1900–1990) | <i>Down A Country Lane</i> |
| MAURICE RAVEL (1875–1937) | <i>The Enchanted Garden (from The Mother Goose Suite)</i> |
| PAUL DEWAILLY (1854–1933) | <i>Aubade</i> |
| KEVIN MCKEE (b. 1980) | <i>Escape</i> |
| LOUIS PRIMA (1910–1978) | <i>Sing Sing Sing</i> |

artists: Paul Goodwin, *narrator*, Rebecca Mariman, *Great Aunt Lulu*

Dawn Walker *flute*, Ellen Sherman *oboe*, Erin Finkelstein *clarinet*, Britt Hebert *bassoon*, Paul Avril *horn*, Alicia Mostromonaco *horn*, Leonard Ott *trumpet*, Howard Rountree *trumpet*, Suzanne Mudge *trombone*, Wayne Solomon *bass trombone*, Elizabeth Stoppels Girko *violin*, Anne Duggan *violin*, Margaret Eldridge *viola*, Paul Rhodes *cello*, Bruce Moyer *double bass*, Kevin Neuhoff *percussion*

The characters of Leonard and Rasmus, storyline, and script were created by Suzanne Mudge.

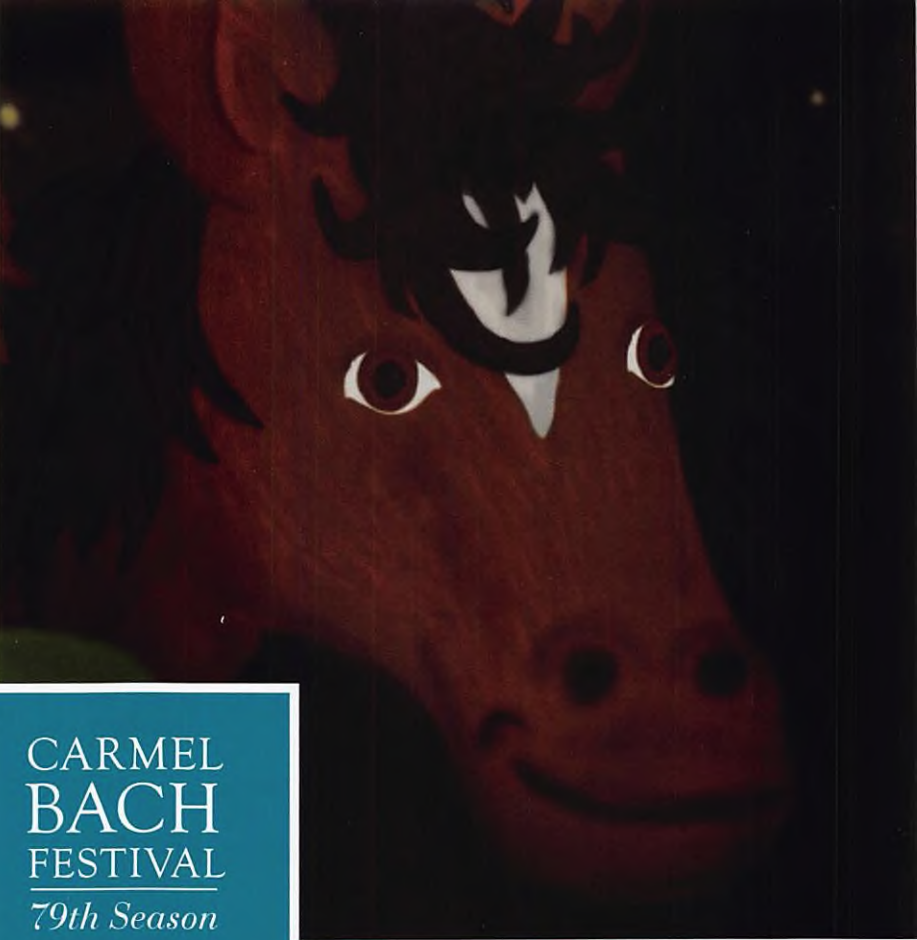
The Epic Adventures of Leonard and Rasmus: The Mystery of The Unfinished Concert

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Concert Sponsors: Give Back Brands; Yellow Brick Road; Mark R. Wendland Memorial Fund of the Community Foundation for Monterey County; Sandie Borthwick and Gloria Souza; Susan DuCoeur; Steve and Kathy McNichols



CARMEL
BACH
FESTIVAL
79th Season



THE EPIC ADVENTURES OF LEONARD AND RASMUS

The Mystery of The Unfinished Concert

SATURDAY, JULY 23, 11:00AM

at the Sunset Center Theater

Master of Ceremonies

ARTISTIC DIRECTOR PAUL GOODWIN

Join us for a fun and interactive 45-minute concert designed for kids of all ages. The 2016 storyline combines a mystery, great music, and local history to celebrate the 100th birthday of Carmel-by-the-Sea. Leonard is an 8-year-old boy and his alter ego, Rasmus, is his stuffed horse who comes to life in Leonard's imagination. They learn about the mysterious disappearance of parts and pieces of musical instruments during a concert long, long ago, in old Carmel. We will transport you back in time and, with clues in the form of anagrams and other puzzles, the audience will help Leonard and Rasmus solve the mystery! Music by Bach, Copland, Mozart, Ravel, Prima, and Vivaldi.



This year's artwork was created by James Pasinosky and Taylor Jani, students at the York School in Monterey.

James' favorite classes include Art, Science, and Latin, and he enjoys reading and music. He has many artistic passions, including playing piano, drawing, and creating digital art. He hopes to become an artist.

Taylor Jani is a senior at York School. She attended art classes at Seven Directions Institute of Art and Science in Santa Cruz for seven years. She pursues her passion by taking art classes at school, creating art at the Youth Arts Collective in Monterey, and attending stained glass classes in Aromas.

CHAMBER CONCERTS

candlelight concert—sunday

DVOŘÁK AND BRAHMS BY CANDLELIGHT

July 24, 8:30 PM, All Saints Church

Dolores and Ninth, Carmel

ANTONIN DVOŘÁK
(1841–1904)

Sextet in A Major, op. 48

Dumka

JOHANNES BRAHMS
(1832–1892)

Sextet in B-flat Major, op. 18

Allegro ma non troppo

Andante, ma moderato

Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

artists:

Peter Hanson, Cynthia Roberts, *violin*

Patrick Jordan, Karina Schmitz, *viola*

Allen Whear, Margaret Gay, *cello*

Concert sponsor: Elizabeth Wade

program notes

Last summer's Candlelight program at this time also featured music by Dvořák and Brahms. Each was represented by mature works written at a time when the composers were well acquainted with each other. Tonight's program presents examples from both of them at the outsets of their respective careers.

Although Dvořák was strongly connected with the musical traditions of central Europe and particularly with the Viennese masters, he proudly sought to promote his native Bohemian culture in his music, not by directly quoting its folk tunes, but through original works that evoked the flavor of his homeland. Dvořák's *Sextet* was written in the spring of 1878, shortly after the completion of his famous *Slavonic Dances*. This was a time of rapidly expanding fame for Dvořák, who had worked in relative obscurity before being recently championed not only by Brahms but also by the great violinist Joseph Joachim. Joachim, who had been a friend and mentor to Brahms for some years—it was he who introduced Brahms to the Schumanns—enthusiastically premiered the *Sextet* in his own home in Berlin, the first time a work of Dvořák debuted outside of Bohemia. Soon afterwards, Joachim performed it again in London, planting the seeds for Dvořák's eventual acclaim there. Both Brahms and Dvořák would later write concertos for Joachim.

A *dumka*, as defined by the New Grove Dictionary, is "An instrumental piece with a ruminative, often melancholy character, usually for chamber or solo instrumental forces." Its roots were in Ukrainian vocal music, but it seems to have been popular in many Slavic countries. A number of composers have written *dumky*, but none is more closely associated with them than Dvořák. Typically, they are in ternary form with a middle section of contrasting, often lively character, but in this case the change is more of mood than tempo: a quiet and tender lullaby is nestled amid the brooding outer sections.

Brahms' *Sextet in B-flat Major* is his earliest extant chamber work, and arguably among his most elegant and positive sounding. Prior to its composition, he had destroyed many other pieces, including several string quartets and piano trios, which did not meet his personal standards. His earlier *Trio in B Major, op. 8* survived those purges, but was subject to thorough revision before being published. As a progressive composer who was respectful of the traditions of the Viennese Classical school, his early style is aptly described by Jan Swafford as "Romantic emotion bridled by Classical form." Brahms was very conscious of and even burdened by the expectation that he was to be the next Beethoven. He was mindful of what he called the "tramp of giants," and for this reason probably avoided forms that would draw immediate comparison—such as the string quartet and the symphony—for many years, instead concentrating on more obscure forms such as the orchestral serenade, the piano quartet, and the string sextet. The *Sextet in B-flat Major, op. 18* was first performed in Hanover in October, 1860, with Joseph Joachim leading the ensemble. It would be another thirteen years until Brahms' first symphony was heard, and sixteen before his first string quartet.

The first movement, *Allegro ma non troppo*, adheres to sonata form but with a leisurely pace; its heading (Lively, but not too much so) already hints at this. There are three principal themes: the first introduced by the cello and repeated by the violin, the second a Schubertian diversion into the remote key of A Major, the third, a

more ardent theme from the cello in the traditional dominant, all with strong undercurrents of the Viennese waltz. The *Andante* exemplifies one of Brahms' most successful forms: theme and variations. The passionate, Hungarian-flavored theme introduced in the viola initially distracts from the underlying structure of the movement, a baroque style bass line that recalls such works as *La Folia*. In the initial sequence of variations, the note values quicken without increasing the overall tempo. This is climaxed by a hymn-like sequence in D Major, marked *molto espressivo*, which itself is varied dreamily before we are returned to a sober final statement of the theme by the cellos.

A brief but animated Scherzo follows, with an even more spirited *Trio (Animato)* and a *Coda* that threatens to jump the rails. The final *Rondo* is related to the first movement thematically as well as in its classically balanced demeanor. A hybrid of rondo and sonata forms because of its developmental sections, it remains true to its basic character (*grazioso*) until the coda, which accelerates for the last forty bars, propelled by the viola towards its exuberant conclusion.

ALLEN WHEAR

CHAMBER CONCERTS

foyer concert—tuesday

BACH AND THE VIOLIN

July 26, 1:00 PM, Sunset Center Foyer

San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Divisions on John Come Kiss Me Now

JOHANN SEBASTIAN BACH
(1685–1750)

Sonata in G Minor, BWV 1001

Adagio
Fuga
Siciliana
Presto

EUGÈNE YSAÏE
(1858–1931)

Sonata no. 4 in E Minor, “Kreisler”

Allemanda
Sarabanda
Finale

ASTOR PIAZZOLA
(1921–1992)

Tango Etude no. 3

artists: Emlyn Ngai, *violin*

Concert sponsor: Sharon Simpson

program notes

In 1655, the arrival in England of a young violinist from Lübeck named Thomas Baltzar made a dramatic impression. An observer "saw him run up his fingers to the end of the finger-board, and run them back insensibly, and all with alacrity and in very good tune, which I nor any in England saw the like before." Further, it was said that he "plaid on that single instrument a full Consort, so as the rest flung-downe their Instruments, as acknowledging a victory." Baltzar was leader of Charles II's band for two years, but his career was cut short by an early death, possibly brought about by dissipation: "being much admired by all lovers of musick, his company was therefore desired; and company, especially musicall company, delighting in drinking, made him drink more than ordinary which brought him to his grave"

A *division* was a form of instrumental variation, popular with English viol players, which originated in improvisation. The player would take a bass line or a melody, and elaborate or divide it into smaller note values, showing off one's skill and creating new variations. The most satisfactory of these might then be written down and eventually make their way into print. A collection published in 1684 by John Playford called *The Division Violin* included two versions of a popular tune, *John Come Kiss Me Now*: one by the Englishman Davis Mell, the other by Baltzar. The divisions heard today demonstrate the technical superiority of the foreigner who changed English violin playing forever.

C.P.E. Bach wrote of his father that "In his youth, and until the approach of old age, he played the violin cleanly and penetratingly... He understood to perfection the possibilities of all stringed instruments. This is evidenced by his solos for the violin and for the violoncello without bass." J.S. Bach's sonatas and partitas for solo violin were composed around 1720 in Cöthen, but were not published until 1802. In both types of works Bach explores the challenge of writing polyphony for an instrument mostly used for linear music; double-stops and chords are used frequently but the genius in these works lies in the way multiple voices are convincingly employed or implied. The three sonatas adhere to the *sonata da chiesa* format of contrasting slow and fast movements, and each has a fugue for a second movement. The Sonata in G Minor opens with a highly ornate *Adagio* that almost sounds improvised. Unlike adagios in a work of Corelli, which rely on the performer's enhancements, the ornamentation here is all written out by the composer, providing some insight into how he must have improvised at a keyboard instrument. The *Fuga* is a great achievement in polyphonic writing that makes demands on the performer to delineate the various voices. A calm *Siciliano* in the relative major key of B-flat is followed by the *Presto*, a brilliant nonstop toccata.

"The name of Eugène Ysaÿe is hardly known to the younger generation of concert goers and musicians, yet in his day he was considered the world's greatest violinist. Besides being a supreme artist and a great virtuoso, he also possessed an extraordinary personal magnetism. A mysterious power seemed to flow from him, as it did from Paganini. But he was no little man, like the great Italian... Rather, he was a mountain of a man, six feet five inches tall, with a full mane and a commanding presence." Josef Gingold

Ysaÿe was an advocate of the new music of his time, and was the dedicatee of many famous works, including Debussy's String Quartet, Franck's Violin Sonata, and the Chausson *Poème*. He was also devoted to the music of J.S. Bach, which was unusual in the late romantic era. His decision to write six sonatas for unaccompanied violin in 1923 was inspired by the playing of solo Bach by his colleague, the great violinist Josef Szigeti, to whom he dedicated the first sonata. Each of the subsequent sonatas is dedicated to a fellow violinist, and in some ways is modeled on the particular style of each. Sonata no. 4 is dedicated to Fritz Kreisler, whom Ysaÿe held in the greatest respect as a fellow violinist and composer. Kreisler was known for his numerous "transcriptions" of classical works by composers such as Couperin, Boccherini, and Porpora, which he later revealed to be original works of his own. Thus, Ysaÿe's fourth sonata is in a neo-classical style that acknowledges the dance movements of the baroque suite while employing the contemporary harmonic language of the late romantic and French impressionistic composers.

The name Astor Piazzola is nearly synonymous with the tango. This brilliant Argentinian musician, who lived much of his early years in New York, restored and updated his country's national dance for a wide range of settings. The *Études tanguistiques* or *Tango Etudes* were composed in 1987 for flute or violin. The brief but engaging Tango Etude no. 3, marked *Molto marcato e energico* (very marked and energetic), implies multiple voices with frequent changes of range rather than the use of multiple stops.

ALLEN WHEAR



Emlyn Ngai, violin

CHAMBER CONCERTS

twilight concert—wednesday

HAYDN AND MENDELSSOHN: STRINGS IN THE FOREST

July 27, 5:00 PM, Church in the Forest

3152 Forest Lake Road, Pebble Beach

FRANZ JOSEPH HAYDN
(1732–1809)

String Quartet in B-flat Major, Op. 76, No. 4, “Sunrise”

Allegro con spirito
Adagio
Menuetto: Allegro
Finale: Allegro, ma non troppo

FELIX MENDELSSOHN
(1809–1847)

String Quartet in A Minor, Op. 13

Adagio non troppo-Allegro non tardante
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

artists:

Peter Hanson, *violin*

Emlyn Ngai, *violin*

Kyle Miler, *viola*

Ezra Seltzer, *cello*

Concert sponsor: Julie and David Nee

program notes

*"My dear and much-honoured friend,
I had the great pleasure of hearing your new quartette
(op. 76) well performed before I went out of town, and
never received more pleasure from instrumental music:
they are full of invention, fire, and good taste, and new
effects, and seem the production, not of a sublime genius
who has written so much and so well already; but one
of highly-cultivated talents, who had expended none
of his fire before. The Divine Hymne, written for your
imperial master in imitation of our loyal song "God save
great George our King" and set so admirably to music by
yourself, I have translated and adopted to your melody;
which is simple, grave, applicating, and pleasing.*

*Your enthusiastic admirer and affectionate Servant,
Charles Burney August, 1799"*

Having returned to Austria after his phenomenally successful visits to England, Haydn at age 64 showed no signs of his craft diminishing in power. Still ahead were choral masterpieces such as the *Creation*, the *Seasons*, and the series of late masses. After four decades of writing and redefining the genre of string quartets, he still had much to say, as evidenced by his masterful opus 76, sometimes called the "Erdödy" Quartets after their commissioner, the Viennese patron Count Joseph Erdödy. Such was the enduring success of these six works that three of them have earned nicknames (not by the composer!): "Emperor," "Quinten," and today's offering, "Sunrise." The set was completed in 1797 and published two years later.

At the opening of the first movement, the first violin's gently rising theme supported by sustained chords explains the image of a sunrise that inspired the nickname. Then the roles are reversed, as the cello takes the theme downwards, accompanied by the upper strings. Both grow in energy to vigorous concluding phrases. By contrast, the *Adagio* is reflective and hymn-like. The *Menuetto* is vintage Haydn with plenty of humor, and a trio, with its rustic drones and syncopated rhythms, reflecting his country background. The *Finale* is a genial rondo, with a principal theme some have associated with English folk music. But Haydn is never that simple, and he develops the theme in original ways. Near the end, as if "smelling the oats," the music speeds up (*piu allegro*) and then speeds up yet again (*piu presto*), happily bringing the work to a breathless conclusion.

Just a few months before the death of Haydn, Felix Mendelssohn was born in Hamburg. He would prove to be the successor of the classical traditions Beethoven enlarged and continued from Haydn, adding his own conservative brand of romanticism to the traditional mediums such as symphony, piano trio, and string quartet. Robert Schumann rightfully dubbed him the "Mozart of the nineteenth century."

Mendelssohn completed the Quartet in E-flat Major, Op. 12, in London in September, 1829, early in his Grand Tour of Europe that would provide inspiration for such works as the *Hebrides Overture* and

the "Scottish" Symphony. It was actually written two years after his Quartet, Op. 13, but publishing order confused their chronology. Both works show the inevitable influence of Beethoven. The slow opening of op. 12 immediately recalls that of Beethoven's "Harp" Quartet, Op. 74, in the same key. This introduces a sonata-form movement based on broad, lyrical themes stemming from the opening motive. In the development, a gloomy new theme appears in the second violin, which will be heard again later in the work. In place of the usual minuet or scherzo, Mendelssohn offers a *Canzonetta*, among his best-known chamber music movements, frequently played out of context. Its main section has an appealing, folksong simplicity, while its trio section recalls Mendelssohn's trademark gossamer, fairy-like music in the *Overture to A Midsummer Night's Dream*. The *Andante espressivo* is like one of Mendelssohn's dreamy *Songs Without Words*, infused with noble lyricism. The finale, *Molto allegro e vivace*, shocks one into reality with its opening chords and vigorous 12/8 meter anticipating the tarantella-style finale of his "Italian" Symphony, in the key of C Minor. There are more surprises in store, as when the gloomy theme from the first movement appears at the height of the drama, and reappears after a first violin recitative, but this time with the effect of permanently dissolving the turbulence and minor mode. Recollections of the broad main themes of the first movement eventually take over, bringing us full circle and paving the way for satisfying closure and a tranquil ending.

ALLEN WHEAR



CHAMBER CONCERTS

foyer concert—thursday

BACH AND THE GUITAR

July 28, 1:00 PM, Sunset Center Foyer

San Carlos and Ninth, Carmel

INSPIRED BY BACH

| | |
|---|---|
| JOHANN SEBASTIAN BACH (1685–1750) | <i>Fantasia, Sarabande, & Minuet, BWV 1025</i> |
| SYLVIVS LEOPOLD WEISS (1687–1750) | <i>Sarabanda & Giga from Partita in D minor, BWV 1004</i> |
| WILHELM FRIEDEMANN BACH (1710–1784) | <i>Fantasia in D minor BR-WFB A-105</i> |
| WILHELM FRIEDRICH RUST (1739–1796) | <i>Sonata for Violin and Lute in D minor</i> |
| RUDOLF STRAUBE (1717–1785) | <i>Fantasie</i> |
| JOHANN CHRISTIAN BACH (1735–1782) | <i>Sonata for English Guittar and Violin</i> Allegro Andante Gigue |

artists:

Daniel Swenberg, *guitar and lute*

Cristina Zacharias, *violin*

Stephen Schultz, *baroque flute*

Concert sponsor: Diane and John Young

program notes

This program was originally created as a counterpart to *Who Inspired Bach* and could be titled: *Inspired by Bach*. It is in fact a collection of pieces by J.S. Bach's sons and students—albeit a lute-centric collection. Although several lutes were in the holdings of the Bach household, it seems that neither J.S. nor his sons was formally trained or adept at this instrument. A handful of Bach's students, however, were avid lutenists: Krebs, Straube, Weyrauch, and perhaps Rust.

Our program begins with BWV 1025. The *Entrée* and *Courante* were featured in one of last year's All Saints recitals. This year, we add a couple more movements of this monumental work (the whole suite would take most of a recital's hour). BWV 1025 is a curious work of two composers. For years, scholars doubted the authenticity of this work—something about it was not right: the keyboard part did not sound like Bach and was too thin in texture, while the violin part is very typical. The mystery of this work was only recently solved. It is originally a lute sonata by Sylvius Leopold Weiss [WeissSW 47]. Weiss was the most famous Lutenist of his day and certainly well known to J.S. Bach. Weiss was also friends with W.F. Bach. In 1739, Johann Elias Bach, J.S. Bach's secretary, wrote: "We heard some very fine music when my cousin from Dresden [W.F. Bach] came to stay for four weeks, together with the famous lute-player Mr. Weiss." Perhaps this was the occasion when J.S. Bach composed a violin part as a contrepartie for Weiss' Sonata in A.

Wilhelm Friedemann Bach was Johann's second child. The *Fantasia* is also curiously atypical for his compositional styles. It is found in a manuscript now in Vilnius, filled with W.F. Bach's compositions. The slow-moving bass, thin texture, and low range certainly have all the characteristics lute compositions of the time. This lead musicologist Stephan Olbertz to a convincing argument that it is an example of a keyboard transcription of a lute work. Perhaps it was intended for Sylvius Weiss, whom W.F. Bach knew from his time in Dresden.

Friedrich Wilhelm Rust was a student of W.F. Bach. He was trained in violin by his cousin Johann Ludwig Anton, who in turn was a member of J.S. Bach's orchestra in Leipzig. At the age of 13, F.W. Rust was

said to play the entirety of Bach's *Das Wohltemperierte Clavier* from memory. His music is among the latest written for the lute, c. 1790 and is in a pseudo-classical style. Not surprisingly, this selection also has an interesting story and had stylistic/authenticity issues. It seems the Rust's grandson, Wilhelm Rust—best known today as the main editor of the *Bach Gesellschaft*, the first monumental collected works edition—wanted to make his forbear appear to be a precursor to Beethoven. He added complex and romantic harmonies to the manuscript copy of W.F. Rust's sonatas for lute and violin. Only after another source was discovered (without any tampering) was it possible to restore the work to its original state (here, we use Andreas Schegel's reconstruction).

Rudolf Straube was a student and choirboy of Bach's. He published a collection of sonatas for the lute in Leipzig in 1746. By 1758, he had moved to London, like Bach's youngest son Johann Christoph. It is likely that he had a difficult time making ends meet. The lute was in decline. The English Guittar, however, was becoming incredibly popular. Like Straube, the so-called English Guittar was originally German. It also wasn't a guitar, but rather a type of cittern—a wire-strung instrument, tuned in a c major chord. It became so popular in Georgian England that, as Charles Burney told, the harpsichord maker Kirckman became alarmed by the prospect of the fashionable guittar overtaking the harpsichord. He purchased a number of guittars and gave them to working-class girls in an effort to associate the instrument with the lower classes. Johann Christian Bach's *A Sonata for Guittar with an Accompaniment for Violin* was composed in 1775 and is in a pleasing and easy-natured classical style. Again, curious in nature, with a violin accompanying, but par for the course in this recital.

ALLEN WHEAR



Daniel Swenberg, guitar and lute

CHAMBER CONCERTS

morning—saturday

COFFEE WITH BACH: A MORNING OF HUMOR AND WHIMSY

July 30, 11:00 AM, Sunset Center Theater

San Carlos and Ninth, Carmel

GEORG PHILLIP TELEMANN
(1681–1767)

Don Quixote Suite with Readings from Cervantes

Ouverture
The Awakening of Quixote
His Attack on the Windmills
Sighs of Love for the Princess Dulcinea
Sancho Panza Tossed in a Blanket
The Gallop of Rocinante/ The Gallop of Sancho's Donkey
Quixote Asleep

JOHANN SEBASTIAN BACH
(1685–1750)

Peasant Cantata, BWV 212

1. Overture
2. Duet aria: *Mer hahn en neue Oberkeet*
3. Duet recitative: *Nu, Mieke, gib dein Guschel immer her*
4. Aria (soprano): *Ach, es schmeckt doch gar zu gut*
5. Recitative (bass): *Der Herr ist gut: Allein der Schösser*
6. Aria (bass): *Ach, Herr Schösser, geht nicht gar zu schlimm*
7. Recitative (soprano): *Es bleibt dabei*
8. Aria (soprano): *Unser trefflicher*
9. Duet recitative: *Er hilft uns allen, alt und jung*
10. Aria (soprano): *Das ist galant*
11. Recitative (bass): *Und unsre gnädge Frau*
12. Aria (bass): *Fünzig Taler bares Geld*
13. Recitative (soprano): *Im Ernst ein Wort!*
14. Aria (soprano): *Klein-Zschocher müsse*
15. Recitative (bass): *Das ist zu klug vor dich*
16. Aria (bass): *Es nehme zehntausend Dukaten*
17. Recitative (soprano): *Das klingt zu liederlich*
18. Aria (soprano): *Gib, Schöne*
19. Recitative (bass): *Du hast wohl recht*
20. Aria (bass): *Dein Wachstum sei feste und lache vor Lust!*
21. Duet recitative: *Und damit sei es auch genug*
22. Aria (soprano): *Und dass ihr's alle wisst*
23. Duet recitative: *Mein Schatz, erraten!*
24. Chorus: *Wir gehn nun, wo der Dudelsack*

artists: Clara Rottsohl *soprano*, Jonathan Woody *bass*, Cristina Zacharias *violin*, Amelia Roosevelt *violin*, Meg Eldridge *viola*, Margaret Jordan-Gay *cello*, Derek Weller *double bass*, Dongsok Shin *harpichord*, Robin Carlson Peery *flute*, Andrew Clark *horn*, David Gordon *narrator*

Concert sponsor: Robert Lyle

program notes

J.S. Bach's friend and contemporary Georg Phillip Telemann is considered the most prolific composer of his time, perhaps of all time. One of his favorite forms was the French orchestral suite or overture, and many of his are built around programmatic themes, such as his *Wassermusik* (Hamburger Ebb und Furth), which abounds in aquatic images, or his *Alster Overture*, which includes humorous depictions of frogs and crows. His *Burlesque de Don Quixotte*, better known as the Don Quixote Suite, is a wonderful example of Telemann's broad cultural experience: Here is a German composer writing in the French style, inspired by Spanish literature. The opening *Ouverture* is indeed French, but the pompous over-dotted introduction reflects not genuine royalty but Don Quixote's delusions of grandeur. In *The Awakening of Don Quixote* one hears a distant reveille with a simple tune accompanied by drumbeats. Next, Don Quixote's most famous adventure, his *Attack on the Windmills* that he has mistaken for giants, is depicted with appropriate élan, with charging rhythms and swashbuckling bow strokes. *Sighs of Love for Princess Dulcinea* contrasts a falling motive with suggestions of heart palpitations. Quixote's sidekick Sancho Panza is then tossed in the air from a blanket, with tossed-off figures and a mockingly childlike tune. In *The Gallop of Rocinante*, Quixote's faithful nag sputters along in triple time but can scarcely maintain a constant speed. The trio section of this movement depicts Sancho Panza's mule and its inevitably awkward gait. In the final movement, in the form of a French *tambourin*, we find Don Quixote asleep, but with a rhythm suggesting a rapid gallop (like in the *William Tell Overture*). Like the twitching legs of a sleeping dog, no doubt he is dreaming of past and future adventures.

Although Bach is rarely thought of as a humorist, one is amply rewarded by looking into this rarely exposed facet of his personality. His early biographer Forkel wrote: "...notwithstanding the main tendency of his genius to the great and sublime, he sometimes composed and performed something gay and even jocose; his cheerfulness and joking were those of a sage." Such a work is the *Peasant Cantata*, which Bach himself referred to as a "Cantata burlesque." This was Bach's last secular cantata, written for birthday celebrations of a newly appointed local authority Carl Heinrich von Dieskau on August 30th, 1742. The text is by Leipzig poet and friend of Bach, Christian Friedrich Henrici, who wrote under the penname Picander.

Musically this is unlike any other Bach cantata, drawing heavily on popular tunes and using a minimum of instrumental and vocal resources. The movements are numerous but mostly very short. The text uses a Saxon dialect: for example, *Mer hahn en neue Oberkeet* would normally be *Wir haben eine neue Obrigkeit* (We have a new authority). There is no plot, per se, but mostly just a dialogue between Mieke and an unnamed male companion on their way to a tavern. They praise the new governor and his wife while fearing the tax collector; they joke and flirt.

The *sinfonia* or *Overture* is a medley of folk tunes with different meters, flowing from one to the other. Bach's intention may have been satirical, but nonetheless it effectively sets the mood for what follows. The soprano aria (no. 4) *Ach, es schmeckt* is in the style of a polonaise. *Unser trefflicher* (no. 8) introduces the famous *Folies d'Espagne* tune. The bass aria *Fünzig Taler* (no. 12), with its mazurka rhythm, employs a Polish dance tune. The first of two *da capo* arias,

Klein-Zschocher müsse (no. 14), which praises the new governor, is a courtly minuet featuring the flute, an instrument associated with aristocracy. Although hunting is not mentioned in *Es nehme zehntausend Dukaten* (no.16) the music is clearly in that mode, making the horn's cameo fitting. The music for the bass aria (no. 20) is borrowed from Cantata 201, *The Contest Between Phoebus and Pan*, in which Pan boasts of his abilities. Here, the recurring sixteenth-note figure seems well suited to the text *lache vor Lust!* (laugh with delight!). The merry final chorus, blessing the cantata's patron Dieskau and his family, is based on a Polish student song.

ALLEN WHEAR



Dongsok Shin, harpsichord

VIRGINIA BEST ADAMS MASTERCLASS SHOWCASE

afternoon—saturday

July 30, 1:30 PM, Carmel Presbyterian Church
Junipero & Ocean Ave, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

from *Cantata BWV 42, Am Abend aber desselbigen Sabbats*

Rezitativ: Man kann hiervon ein schön Exempel sehen

Arie: Jesus ist ein Schild der Seinen

David McFerrin, *baritone*

Virginia Best Adams Fellows:

Molly Netter, *soprano*

Kate Maroney, *mezzo soprano*

Zach Finkelstein, *tenor*

David McFerrin, *baritone*

artists:

Johanna Novom and
Adriane Post, *violin*

Cynthia Black, *viola*
Paul Rhodes, *cello*
Bruce Moyer, *bass*

Neil Tatman and
Ellen Sherman, *oboe*

Laura Koepke, *bassoon*

Michael Beattie
organ and musical director

David Gordon, *director*

Peter Hanson, Andrew Megill,
Mhairi Lawson, David Newman,
Additional Teachers

from *Cantata BWV 105, Herr, gehe nicht ins Gericht mit deinem Knecht*

Arie: Wie zittern und wanken

Molly Netter, *soprano*

from *Cantata BWV 199, Mein Herze schwimmt im Blut*

Arie: Tief Gebückt

Kate Maroney, *mezzo-soprano*

from *Cantata 109, Ich glaube, lieber Herr, hilf meinem Unglauben!*

Rezitativ: Des Herren Hand ist ja noch nicht verkürzt

Arie: Wie zweifelhaftig ist mein Hoffen

Zach Finkelstein, *tenor*

Cantata BWV 97 In allen meinen Taten

1. Chorale—In allen meinen Taten
2. Arie (Bass)—Nichts ist es spät und frühe
3. Rezitativ (Tenor)—Es kann mir nichts geschehen
4. Arie (Tenor)—Ich traue seiner Gnaden,
5. Rezitativ (Alto)—Er wolle meiner Sünden
6. Arie (Alto)—Leg ich mich späte nieder
7. Arie (Duett—Soprano/Bass)—Hat er es denn beschlossen
8. Arie (Soprano)—Ich hab mich ihm ergeben
9. Choral—So sei nun, Seele

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ljms.org

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bravovail.org

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evening—thursday

July 21, 7:00 PM, Oldemeyer Center

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| WOLFGANG AMADEUS MOZART (1756–1791) | <i>Ave Verum Corpus</i> |
| GIOVANNI GABRIELI (1557–1612) | <i>Diligam te, Domine</i> |
| WILLIAM BILLINGS (1746–1800) | <i>I am the Rose of Sharon</i> |
| LUDWIG VON BEETHOVEN (1770–1827) | <i>Elegischer Gesang Opus 118</i> |
| EDVARD GRIEG (1843–1907) | <i>Ave Maris Stella</i> |
| JOHANN SEBASTIAN BACH (1685–1750) | <i>Contrapunctus I</i> |
| ANTONIO VIVALDI (1678–1741) | <i>Summer (from The Seasons)</i> |
| arr. MOSES HOGAN (1957–2003) | <i>This Little Light of Mine</i> |
| arr. MOSES HOGAN (1957–2003) | <i>I Can Tell the World</i> |
| ERIC WHITACRE (b. 1970) | <i>A Boy and a Girl</i> |

artists:

Linda Lee Jones *soprano*, Rebecca Mariman *soprano*, Alyson Harvey *mezzo-soprano*, Alice Kirwan Murray *mezzo-soprano*, Stephen Sands *tenor*, Tim Hodges *tenor*, Charles Wesley Evans *baritone*, Paul Speiser *baritone*

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Place: Marjorie Evans Gallery at Sunset Center

Dates: July 16–30

Hours: Monday–Friday 9:00–5:00pm, as well as before, during intermission, and after Festival events held at Sunset Center

Cost: \$10 per ticket, or 7 for \$40

You may purchase tickets during most open hours at the gallery, in the Bach Boutique, or where you purchase Festival tickets.

To enter the raffle: Drop your filled out raffle tickets in the box under the artwork you would like to win. Winning tickets will be drawn the week of August 1 and winners will be contacted by phone.

To pick up art: Winners can pick up artwork at the Carmel Bach Festival office August 4–5, or pieces can be mailed. If you need to have your artwork mailed, you will be asked to arrange for payment of shipping costs by credit card. A fee of \$15 will cover shipping and handling.

Art of Music Raffle Committee: Gail Dryden—chair, Diane Cailliet, Susan DuCoeur, Mary Hill, Alexanne Mills, Kay Morris and Suzanne Schmidt

2016 participants

| | | | | |
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| Mary FitzGerald Beach | Cornelia Emery | Donna Kooyman | Joseph Ragey | Gretchen Taylor |
| Darlene Berry | Mark Farina | Pam Landram | Suzi Randall | N. J. Taylor |
| Carole Bestor | Deborah Fisher | Francyne Laney | Amy Rattner | Richard Tette |
| Kathleen Biersteker | Annette Foisie | Myles Lee | Susan Reith | Illia Thompson |
| Beverly Borgman | Larry Fones | Gail Lehman | Martha Renault | Bonnie L. Tucker |
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The Carmel Bach Festival extends its appreciation to the over 160 volunteers who give their time, energy, and talents to support the Festival's mission. In 2015, Festival volunteers provided 3,405 volunteer hours, the equivalent of over two year-round full time staff members. A special thank you to those highlighted in **BOLD** for contributing over 50 hours of service to the Festival. If you would like to learn more about becoming a volunteer with the Carmel Bach Festival and the different opportunities available, please contact Liz Schrey at liz@bachfestival.org. The names listed below are reflective as of June 8, 2016.

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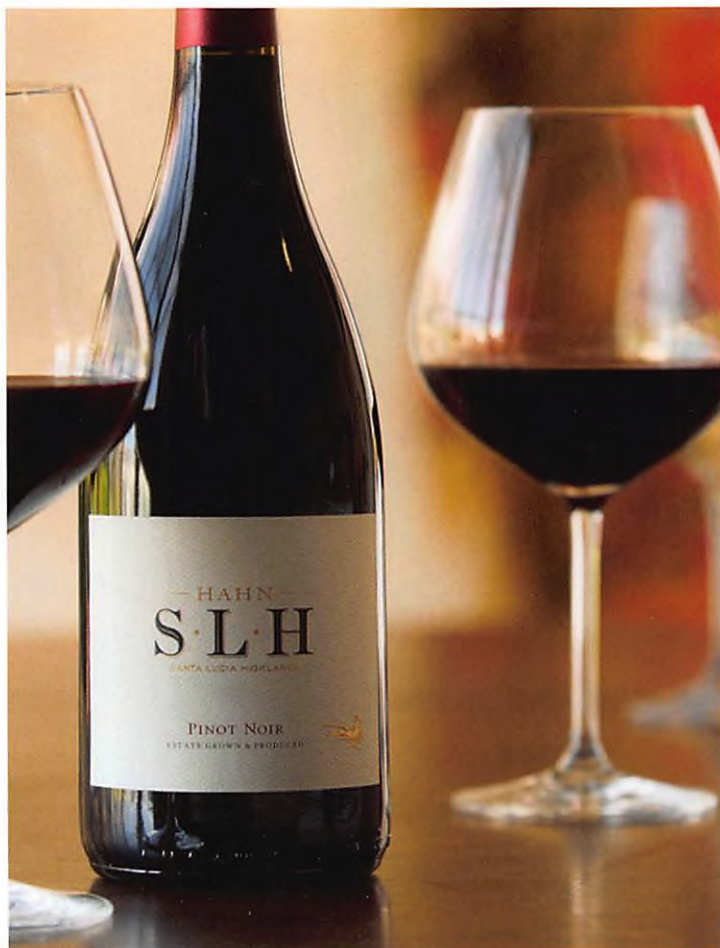
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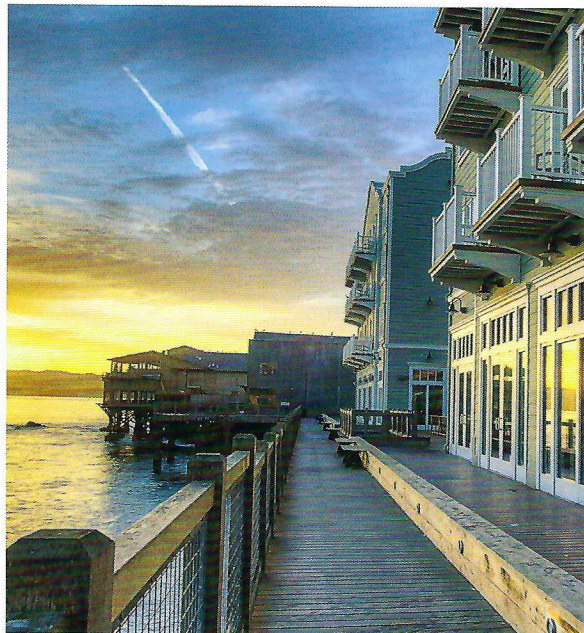


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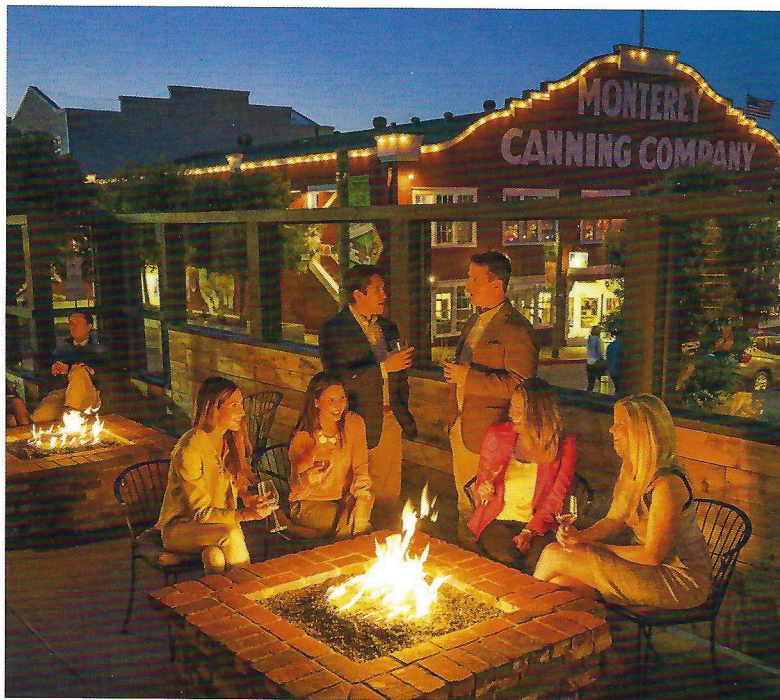
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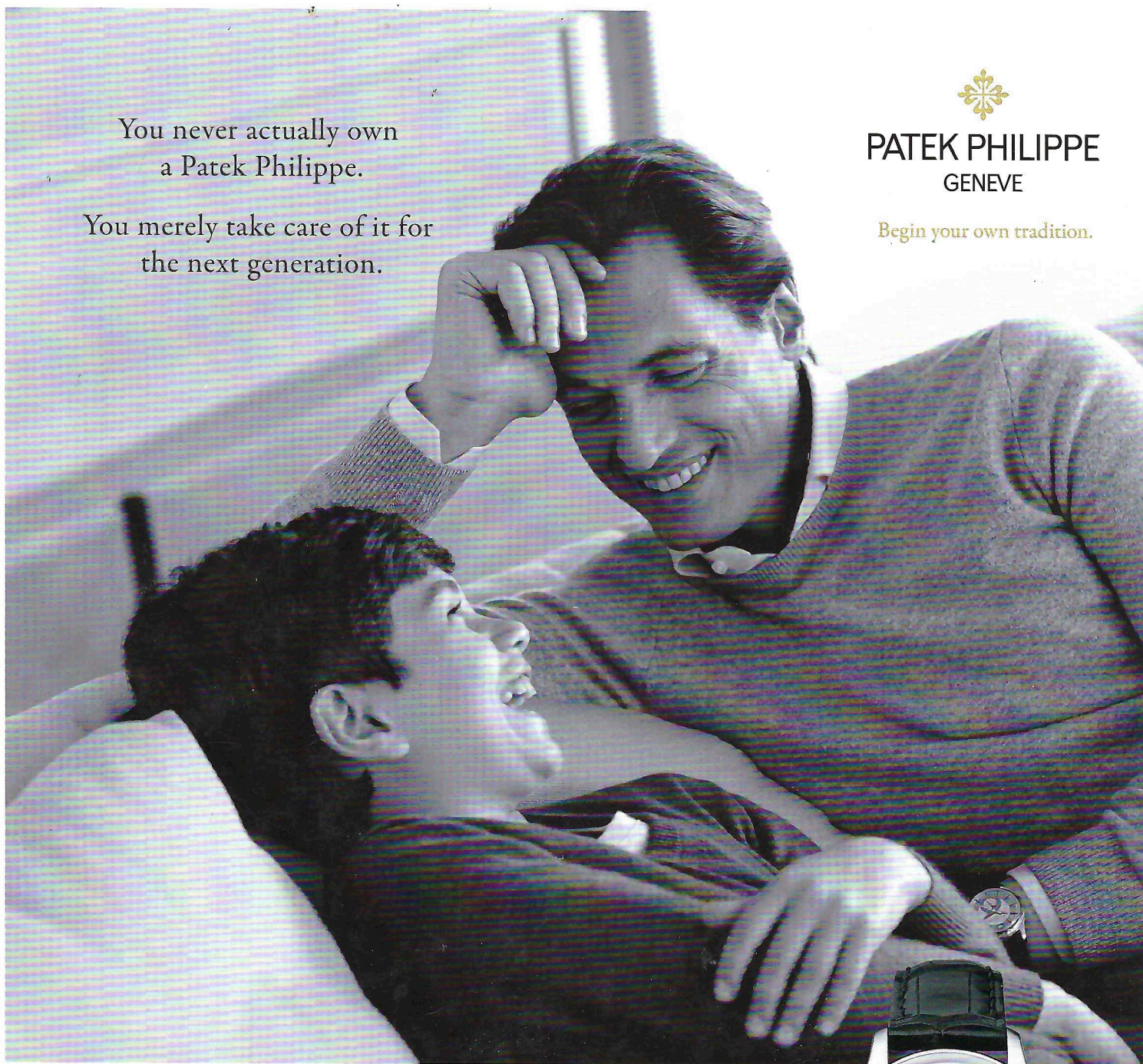
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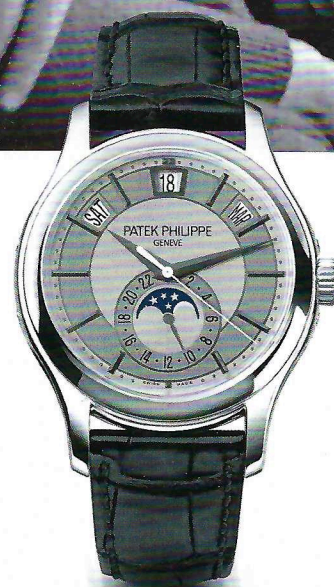
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